



**DELHI UNIVERSITY  
LIBRARY**

# DELHI UNIVERSITY LIBRARY

D:1M40:13

59192

F9

Date of release for loan

25 JAN 1952

Book should be returned on or before the date last stamped  
An overdue charge of one anna will be charged for each day  
it is kept overtime.



MOMENTS OF VISION

AND

MISCELLANEOUS VERSES

## BY THE SAME AUTHOR.

*UNIFORM WITH THIS EDITION.*

TESS OF THE D'URBERVILLES.  
FAR FROM THE MADDING CROWD.  
THE MAYOR OF CASTERBRIDGE.  
A PAIR OF BLUE EYES.  
TWO ON A TOWER.  
THE RETURN OF THE NATIVE.  
THE WOODLANDERS.  
JUDE THE OBSCURE.  
THE TRUMPET-MAJOR.  
THE HAND OF ETHELBERTA.  
A LAODICEAN.  
DESPERATE REMEDIES.  
WESSEX TALES.  
LIFE'S LITTLE IRONIES.  
A GROUP OF NOBLE DAMES.  
UNDER THE GREENWOOD TREE.  
THE WELL-BELOVED.  
A CHANGED MAN, THE WAITING SUPPER,  
and other Tales.  
WESSEX POEMS: POEMS OF THE PAST  
AND THE PRESENT.  
TIME'S LAUGHINGSTOCKS, and other Verses.  
SATIRES OF CIRCUMSTANCE: Lyrics and  
Reveries.  
MOMENTS OF VISION, and Miscellaneous Verses.  
LATE LYRICS AND EARLIER, with many  
other Verses.  
THE DYNASTS, Parts I. and II.  
THE DYNASTS, Part III., and THE QUEEN  
OF CORNWALL.  
HUMAN SHOWS: FAR PHANTASIES: SONGS  
AND TRIFLES

# MOMENTS OF VISION

AND

## MISCELLANEOUS VERSES

BY

THOMAS HARDY

MACMILLAN AND CO., LIMITED  
ST. MARTIN'S STREET, LONDON

1929

**COPYRIGHT**

*First Edition* 1917

*Reprinted* 1919

*Pocket Edition* 1919

*Reprinted* 1923, 1925, 1929

*Wessex Edition* 1919

**PRINTED IN GREAT BRITAIN**

**BY R. & R. CLARK, LIMITED, EDINBURGH**

## CONTENTS

	PAGE
Moments of Vision . . . . .	1
The Voice of Things . . . . .	2
“Why be at pains?” . . . . .	3
“We sat at the window” . . . . .	4
Afternoon Service at Mellstock . . . . .	5
At the Wicket-gate . . . . .	6
In a Museum . . . . .	7
Apostrophe to an Old Psalm Tune . . . . .	8
At the Word, “Farewell” . . . . .	11
First Sight of Her and After . . . . .	13
The Rival . . . . .	14
Heredity . . . . .	15
“You were the sort that men forget” . . . . .	16
She, I, and They . . . . .	17
Near Lanivet, 1872 . . . . .	18
Joys of Memory . . . . .	20
To the Moon . . . . .	21
Copying Architecture in an Old Minster . . . . .	22



	PAGE
To Shakespeare . . . . .	24
Quid hic agis ? . . . . .	27
On a Midsummer Eve . . . . .	30
Timing Her . . . . .	31
Before Knowledge . . . . .	34
The Blinded Bird . . . . .	35
"The wind blew words" . . . . .	36
The Faded Face . . . . .	37
The Riddle . . . . .	38
The Duel . . . . .	39
At Mayfair Lodgings . . . . .	42
To my Father's Violin . . . . .	44
The Statue of Liberty . . . . .	47
The Background and the Figure . . . . .	50
The Change . . . . .	51
Sitting on the Bridge . . . . .	54
The Young Churchwarden . . . . .	56
"I travel as a phantom now" . . . . .	57
Lines to a Movement in Mozart's E-flat Symphony . . . . .	58
"In the seventies" . . . . .	60
The Pedigree . . . . .	62
His Heart. A Woman's Dream . . . . .	65
Where they lived . . . . .	68
The Occultation . . . . .	69
Life laughs Onward . . . . .	70
The Peace-offering . . . . .	71

# CONTENTS

vii

PAGE

"Something tapped" . . . . .	72
The Wound . . . . .	73
A Merrymaking in Question . . . . .	74
"I said and sang her excellence" . . . . .	75
A January Night. 1879 . . . . .	77
A Kiss . . . . .	78
The Announcement. . . . .	79
The Oxen . . . . .	80
The Tresses . . . . .	81
The Photograph . . . . .	82
On a Heath . . . . .	84
An Anniversary . . . . .	85
"By the Runic Stone" . . . . .	87
The Pink Frock . . . . .	88
Transformations . . . . .	89
In her Precincts . . . . .	90
The Last Signal . . . . .	91
The House of Silence . . . . .	93
Great Things . . . . .	95
The Chimes . . . . .	97
The Figure in the Scene . . . . .	98
"Why did I sketch" . . . . .	99
Conjecture . . . . .	100
The Blow . . . . .	101
Love the Monopolist . . . . .	103
At Middle-field Gate in February . . . . .	105

# viii      MOMENTS OF VISION

	PAGE
The Youth who carried a Light . . . . .	106
The Head above the Fog . . . . .	108
Overlooking the River Stour . . . . .	109
The Musical Box . . . . .	111
On Sturminster Foot-bridge . . . . .	113
Royal Sponsors . . . . .	114
Old Furniture . . . . .	116
A Thought in 'Two Moods' . . . . .	118
The Last Performance . . . . .	119
"You on the tower" . . . . .	120
The Interloper . . . . .	122
Logs on the Hearth . . . . .	124
The Sunshade . . . . .	126
The Ageing House . . . . .	128
The Caged Goldfinch . . . . .	129
At Madame Tussaud's in Victorian Years . . . . .	130
The Ballet . . . . .	132
The Five Students . . . . .	133
The Wind's Prophecy . . . . .	135
During Wind and Rain . . . . .	137
He prefers her Earthly . . . . .	139
The Dolls . . . . .	140
Molly gone . . . . .	141
A Backward Spring . . . . .	143
Looking Across . . . . .	144
At a Seaside Town in 1869 . . . . .	146

# CONTENTS

ix

PAGE

The Glimpse . . . . .	149
The Pedestrian . . . . .	151
"Who's in the next room?" . . . . .	153
At a Country Fair . . . . .	155
The Memorial Brass : 186- . . . . .	156
Her Love-birds . . . . .	158
Paying Calls . . . . .	160
The Upper Birch-Leaves . . . . .	161
"It never looks like summer" . . . . .	162
Everything comes . . . . .	163
The Man with a Past . . . . .	164
He fears his Good Fortune . . . . .	166
He wonders about Himself . . . . .	167
Jubilate . . . . .	168
He revisits his First School . . . . .	171
"I thought, my Heart" . . . . .	173
Fragment . . . . .	174
Midnight on the Great Western . . . . .	176
Honeymoon Time at an Inn . . . . .	177
The Robin . . . . .	181
"I rose and went to Rou'tor 'Town" . . . . .	183
The Nettles . . . . .	184
In a Waiting-room . . . . .	185
The Clock-winder . . . . .	187
Old Excursions . . . . .	189
The Masked Face , . . . .	191

	PAGE
In a Whispering Gallery . . . . .	192
The Something that saved Him . . . . .	193
The Enemy's Portrait . . . . .	195
Imaginations . . . . .	197
On the Doorstep . . . . .	198
Signs and Tokens . . . . .	199
Paths of Former Time . . . . .	201
The Clock of the Years . . . . .	203
At the Piano . . . . .	205
The Shadow on the Stone . . . . .	206
In the Garden . . . . .	208
The Tree and the Lady . . . . .	209
An Upbraiding . . . . .	211
The Young Glass-stainer . . . . .	212
Looking at a Picture on an Anniversary . . . . .	213
The Choirmaster's Burial . . . . .	215
The Man who forgot . . . . .	217
While drawing in a Churchyard . . . . .	219
"For Life I had never cared greatly" . . . . .	221

## POEMS OF WAR AND PATRIOTISM—

"Men who march away" (Song of the Soldiers) . . . . .	225
His Country . . . . .	227
England to Germany in 1914 . . . . .	229
On the Belgian Expatriation . . . . .	230

# CONTENTS

xi

PAGE

An Appeal to America on behalf of the	
Belgian Destitute . . . . .	231
The Pity of It . . . . .	232
In Time of Wars and Tumults . . . . .	233
In Time of "the Breaking of Nations" . . . . .	234
Cry of the Homeless . . . . .	235
Before Marching and After . . . . .	237
"Often when warring" . . . . .	239
Then and Now . . . . .	240
A Call to National Service . . . . .	242
The Dead and the Living One . . . . .	243
A New Year's Eve in War Time . . . . .	246
"I met a man" . . . . .	248
"I looked up from my writing" . . . . .	250

## FINALE—

The Coming of the End . . . . .	255
Afterwards . . . . .	257



## MOMENTS OF VISION

THAT mirror  
Which makes of men a transparency,  
Who holds that mirror  
And bids us such a breast-bare spectacle see  
Of you and me?

That mirror  
Whose magic penetrates like a dart,  
Who lifts that mirror  
And throws our mind back on us, and our  
heart,  
Until we start?

That mirror  
Works well in these night hours of ache;  
Why in that mirror  
Are tincts we never see ourselves once take  
When the world is awake?

That mirror  
Can test each mortal when unaware;  
Yea, that strange mirror  
May catch his last thoughts, whole life foul  
or fair,  
Glassing it—where?



## THE VOICE OF THINGS

FORTY Augusts—aye, and several more—ago,  
When I paced the headlands loosed from  
dull employ,  
The waves huzza'd like a multitude below  
In the sway of an all-including joy  
Without cloy.

Blankly I walked there a double decade after,  
When thwarts had flung their toils in  
front of me,  
And I heard the waters wagging in a long  
ironic laughter  
At the lot of men, and all the vapoury  
Things that be.

Wheeling change has set me again standing  
where  
Once I heard the waves huzza at  
Lammas-tide;  
But they supplicate now—like a congregation  
there  
Who murmur the Confession—I outside,  
Prayer denied.

## “WHY BE AT PAINS?”

*(Woer's Song)*

WHY be at pains that I should know  
    You sought not me?  
Do breezes, then, make features glow  
    So rosily?  
Come, the lit port is at our back,  
    And the tumbling sea;  
Elsewhere the lampless uphill track  
    To uncertainty!

O should not we two waifs join hands?  
    I am alone,  
You would enrich me more than lands  
    By being my own.  
Yet, though this facile moment flies,  
    Close is your tone,  
And ere to-morrow's dewfall dries  
    I plough the unknown.

## “WE SAT AT THE WINDOW”

(*Bournemouth*, 1875)

WE sat at the window looking out,  
And the rain came down like silken strings  
That Swithin's day. Each gutter and spout  
Babbled unchecked in the busy way  
    Of witless things :  
Nothing to read, nothing to see  
Seemed in that room for her and me  
    On Swithin's day.

We were irked by the scene, by our own  
    selves ; yes,  
For I did not know, nor did she infer  
How much there was to read and guess  
By her in me, and to see and crown  
    By me in her.  
Wasted were two souls in their prime,  
And great was the waste, that July time  
    When the rain came down.

AFTERNOON SERVICE AT  
MELLSTOCK

(*Circa 1850*)

ON afternoons of drowsy calm  
We stood in the panelled pew,  
Singing one-voiced a Tate-and-Brady psalm  
To the tune of "Cambridge New."

We watched the elms, we watched the  
rooks,  
The clouds upon the breeze,  
Between the whiles of glancing at our books,  
And swaying like the trees.

So mindless were those outpourings!—  
Though I am not aware  
That I have gained by subtle thought on  
things  
Since we stood psalming there.

## AT THE WICKET-GATE

THERE floated the sounds of church-chiming,  
    But no one was nigh,  
Till there came, as a break in the loneliness,  
    Her father, she, I.  
And we slowly moved on to the wicket,  
    And downlooking stood,  
Till anon people passed, and amid them  
    We parted for good.

Greater, wiser, may part there than we three  
    Who parted there then,  
But never will Fates colder-featured  
    Hold sway there again.  
Of the churchgoers through the still meadows  
    No single one knew  
What a play was played under their eyes  
    there  
    As thence we withdrew.

## IN A MUSEUM

### I

HERE'S the mould of a musical bird long  
    passed from light,  
Which over the earth before man came was  
    winging ;  
There's a contralto voice I heard last night,  
That lodges in me still with its sweet singing.

### II

Such a dream is Time that the coo of this  
    ancient bird  
Has perished not, but is blent, or will be  
    blending  
Mid visionless wilds of space with the voice  
    that I heard,  
In the full-fugued song of the universe  
    unending.

EXETER.

## APOSTROPHE TO AN OLD PSALM TUNE

I MET you first—ah, when did I first meet  
you ?

When I was full of wonder, and innocent,  
Standing meek-eyed with those of choric  
bent,

While dimming day grew dimmer  
In the pulpit-glimmer.

Much riper in years I met you—in a temple  
Where summer sunset streamed upon our  
shapes,

And you spread over me like a gauze that  
drapes,

And flapped from floor to rafters,  
Sweet as angels' laughter.

But you had been stripped of some of your  
old vesture

By Monk, or another. Now you wore no  
frill,

TO AN OLD PSALM TUNE 9

And at first you startled me. But I knew  
you still,  
Though I missed the minim's waver,  
And the dotted quaver.

I grew accustomed to you thus. And you  
hailed me  
Through one who evoked you often. Then  
at last  
Your raiser was borne off, and I mourned  
you had passed  
From my life with your late outsetter ;  
Till I said, "'Tis better !"

But you waylaid me. I rose and went as a  
ghost goes,  
And said, eyes - full : "I'll never hear it  
again !  
It is overmuch for scathed and memoried  
men  
When sitting among strange people  
Under their steeple."

Now, a new stirrer of tones calls you up  
before me  
And wakes your speech, as she of Endor did  
(When sought by Saul who, in disguises hid,  
Fell down on the earth to hear it)  
Samuel's spirit.



10 TO AN OLD PSALM TUNE

So, your quired oracles beat till they make  
me tremble

As I discern your mien in the old attire,  
Here in these turmoiled years of belligerent  
fire

Living still on—and onward, maybe,  
Till Doom's great day be!

*Sunday, August 13, 1916.*

## AT THE WORD "FAREWELL"

SHE looked like a bird from a cloud  
On the clammy lawn,  
Moving alone, bare-browed  
In the dim of dawn.  
The candles alight in the room  
For my parting meal  
Made all things withoutdoors loom  
Strange, ghostly, unreal.

The hour itself was a ghost,  
And it seemed to me then  
As of chances the chance furthestmost  
I should see her again.  
I beheld not where all was so fleet  
That a Plan of the past  
Which had ruled us from birthtime to meet  
Was in working at last :

No prelude did I there perceive  
To a drama at all,  
Or foreshadow what fortune might weave  
From beginnings so small ;

## 12 AT THE WORD "FAREWELL"

But I rose as if quickened by a spur  
    I was bound to obey,  
And stepped through the casement to her  
    Still alone in the gray.

"I am leaving you. . . . Farewell!" I said,  
    As I followed her on  
By an alley bare boughs overspread;  
    "I soon must be gone!"  
Even then the scale might have been turned  
    Against love by a feather,  
—But crimson one cheek of hers burned  
    When we came in together.

## FIRST SIGHT OF HER AND AFTER

A DAY is drawing to its fall  
I had not dreamed to see ;  
The first of many to enthrall  
My spirit, will it be ?  
Or is this eve the end of all  
Such new delight for me ?

I journey home : the pattern grows  
Of moonshades on the way :  
“Soon the first quarter, I suppose,”  
Sky-glancing travellers say ;  
I realize that it, for those,  
Has been a common day.

## THE RIVAL

I DETERMINED to find out whose it was—  
The portrait he looked at so, and sighed ;  
Bitterly have I rued my meanness  
And wept for it since he died !

I searched his desk when he was away,  
And there was the likeness—yes, my own !  
Taken when I was the season's fairest,  
And time-lines all unknown.

I smiled at my image, and put it back,  
And he went on cherishing it, until  
I was chafed that he loved not the me then  
living,  
But that past woman still.

Well, such was my jealousy at last,  
I destroyed that face of the former me ;  
Could you ever have dreamed the heart of  
woman  
Would work so foolishly !

## HEREDITY

I AM the family face ;  
Flesh perishes, I live on,  
Projecting trait and trace  
Through time to times anon,  
And leaping from place to place  
Over oblivion.

The years-heired feature that can  
In curve and voice and eye  
Despise the human span  
Of durance—that is I ;  
The eternal thing in man,  
That heeds no call to die.

“YOU WERE THE SORT THAT  
MEN FORGET”

You were the sort that men forget ;  
    Though I—not yet !—  
Perhaps not ever. Your slighted weakness  
    Adds to the strength of my regret !

You'd not the art—you never had  
    For good or bad—  
To make men see how sweet your meaning,  
    Which, visible, had charmed them glad.

You would, by words inept let fall,  
    Offend them all,  
Even if they saw your warm devotion  
    Would hold your life's blood at their call.

You lacked the eye to understand  
    Those friends offhand  
Whose mode was crude, though whose dim  
    purport  
Outpriced the courtesies of the bland.

I am now the only being who  
    Remembers you  
It may be. What a waste that Nature  
    Grudged soul so dear the art its due !

## SHE, I, AND THEY

I was sitting,  
She was knitting,  
And the portraits of our fore-folk hung  
around ;  
When there struck on us a sigh ;  
“ Ah—what is that ? ” said I :  
“ Was it not you ? ” said she. “ A sigh did  
sound.”

I had not breathed it,  
Nor the night-wind heaved it,  
And how it came to us we could not guess ;  
And we looked up at each face  
Framed and glazed there in its place,  
Still hearkening ; but thenceforth was silentness.

Half in dreaming,  
“ Then its meaning,”  
Said we, “ must be surely this ; that they  
repine  
That we should be the last  
Of stocks once unsurpassed,  
And unable to keep up their sturdy line.”



## NEAR LANIVET, 1872

THERE was a stunted handpost just on the crest,  
Only a few feet high :  
She was tired, and we stopped in the twilight-  
time for her rest,  
At the crossways close thereby.

She leant back, being so weary, against its stem,  
And laid her arms on its own,  
Each open palm stretched out to each end  
of them,  
Her sad face sideways thrown.

Her white-clothed form at this dim-lit cease  
of day  
Made her look as one crucified  
In my gaze at her from the midst of the  
dusty way,  
And hurriedly "Don't," I cried.

I do not think she heard. Loosing thence  
she said,  
As she stepped forth ready to go,

“I am rested now.—Something strange came  
into my head ;  
I wish I had not leant so !”

And wordless we moved onward down from  
the hill  
In the west cloud's murked obscure,  
And looking back we could see the handpost  
still  
In the solitude of the moor.

“It struck her too,” I thought, for as if  
afraid  
She heavily breathed as we trailed ;  
Till she said, “I did not think how 'twould  
look in the shade,  
When I leant there like one nailed.”

I, lightly : “There's nothing in it. For *you*,  
anyhow !”  
—“O I know there is not,” said she . . .  
“Yet I wonder . . . If no one is bodily  
crucified now,  
In spirit one may be !”

And we dragged on and on, while we seemed  
to see  
In the running of Time's far glass  
Her crucified, as she had wondered if she  
might be  
Some day.—Alas, alas !

## JOYS OF MEMORY

WHEN the spring comes round, and a  
certain day  
Looks out from the brume by the eastern  
copsetrees  
And says, Remember,  
I begin again, as if it were new,  
A day of like date I once lived through,  
Whiling it hour by hour away ;  
So shall I do till my December,  
When spring comes round.

I take my holiday then and my rest  
Away from the dun life here about me,  
Old hours re-greeting  
With the quiet sense that bring they must  
Such throbs as at first, till I house with  
dust,  
And in the numbness my heartsome zest  
For things that were, be past repeating  
When spring comes round.

## TO THE MOON

“WHAT have you looked at, Moon,  
In your time,  
Now long past your prime? ”  
“O, I have looked at, often looked at  
Sweet, sublime,  
Sore things, shudderful, night and noon  
In my time.”

“What have you mused on, Moon,  
In your day,  
So aloof, so far away? ”  
“O, I have mused on, often mused on  
Growth, decay,  
Nations alive, dead, mad, asworn,  
In my day! ”

“Have you much wondered, Moon,  
On your rounds,  
Self-wrapped, beyond Earth's bounds? ”  
“Yea, I have wondered, often wondered  
At the sounds  
Reaching me of the human tune  
On my rounds.”

“What do you think of it, Moon,  
As you go?  
Is Life much, or no? ”  
“O, I think of it, often think of it  
As a show  
God ought surely to shut up soon,  
As I go.”

## COPYING ARCHITECTURE IN AN OLD MINSTER

(*Wimborne*)

How smartly the quarters of the hour  
    march by  
    That the jack-o'-clock never forgets ;  
Ding-dong ; and before I have traced a  
    cusp's eye,  
Or got the true twist of the ogee over,  
    A double ding-dong ricochetts.

Just so did he clang here before I came,  
    And so will he clang when I'm gone  
    Through the Minster's cavernous hollows  
    —the same  
Tale of hours never more to be will he  
    deliver  
    To the speechless midnight and dawn!

I grow to conceive it a call to ghosts,  
    Whose mould lies below and around.  
Yes ; the next "Come, come," draws them  
    out from their posts,

And they gather, and one shade appears, and  
     another,  
 As the eve-damps creep from the  
     ground.

See—a Courtenay stands by his quatre-  
     foiled tomb,  
 And a Duke and his Duchess near ;  
 And one Sir Edmund in columned gloom,  
 And a Saxon king by the presbytery chamber ;  
     And shapes unknown in the rear.

Maybe they have met for a parle on some  
     plan  
 To better ail-stricken mankind ;  
 I catch their cheepings, though thinner than  
 The overhead creak of a passager's pinion  
     When leaving land behind.

Or perhaps they speak to the yet unborn,  
     And caution them not to come  
 To a world so ancient and trouble-torn,  
 Of foiled intents, vain lovingkindness,  
     And ardours chilled and numb.

They waste to fog as I stir and stand,  
     And move from the arched recess,  
 And pick up the drawing that slipped from  
     my hand,  
 And feel for the pencil I dropped in the  
     cranny  
     In a moment's forgetfulness.

## TO SHAKESPEARE

AFTER THREE HUNDRED YEARS

BRIGHT baffling Soul, least capturable of  
    themes,  
Thou, who display'dst a life of common-  
    place,  
Leaving no intimate word or personal  
    trace  
Of high design outside the artistry  
    Of thy penned dreams,  
Still shalt remain at heart unread eternally.

Through human orbits thy discourse to-  
    day,  
Despite thy formal pilgrimage, throbs on  
In harmonies that cow Oblivion,  
And, like the wind, with all-uncared effect  
    Maintain a sway  
Not fore-desired, in tracks unchosen and  
    unchecked.

And yet, at thy last breath, with mindless  
note  
The borough clocks but samely tongued  
the hour,  
The Avon just as always glassed the tower,  
Thy age was published on thy passing-bell  
But in due rote  
With other dwellers' deaths accorded a like  
knell.

And at the strokes some townsman (met,  
maybe,  
And thereon queried by some squire's good  
dame  
Driving in shopward) may have given thy  
name,  
With, "Yes, a worthy man and well-to-do ;  
Though, as for me,  
I knew him but by just a neighbour's nod,  
'tis true.

"I' faith, few knew him much here, save by  
word,  
He having elsewhere led his busier life ;  
Though to be sure he left with us his wife."  
—"Ah, one of the tradesmen's sons, I now  
recall. . . .  
Witty, I've heard. . . .  
We did not know him. . . . Well, good-day.  
Death comes to all."



So, like a strange bright bird we sometimes  
    find  
To mingle with the barn-door brood awhile,  
Then vanish from their homely domicile—  
Into man's poesy, we wot not whence,  
    Flew thy strange mind,  
Lodged there a radiant guest, and sped for  
    ever thence.

1916.

## QUID HIC AGIS?

### I

WHEN I weekly knew  
An ancient pew,  
And murmured there  
The forms of prayer  
And thanks and praise  
In the ancient ways,  
And heard read out  
During August drought  
That chapter from Kings  
Harvest-time brings ;  
—How the prophet, broken  
By griefs unspoken,  
Went heavily away  
To fast and to pray,  
And, while waiting to die,  
The Lord passed by,  
And a whirlwind and fire  
Drew nigher and nigher,  
And a small voice anon  
Bade him up and be gone,—

I did not apprehend  
As I sat to the end  
And watched for her smile  
Across the sunned aisle,  
That this tale of a seer  
Which came once a year  
Might, when sands were heaping,  
Be like a sweat creeping,  
Or in any degree  
Bear on her or on me !

## II

When later, by chance  
Of circumstance,  
It befel me to read  
On a hot afternoon  
At the lectern there  
The selfsame words  
As the lesson decreed,  
To the gathered few  
From the hamlets near—  
Folk of flocks and herds  
Sitting half asworn,  
Who listened thereto  
As women and men  
Not overmuch  
Concerned at such—  
So, like them then,  
I did not see  
What drought might be

With me, with her,  
As the Kalendar  
Moved on, and Time  
Devoured our prime.

III

But now, at last,  
When our glory has passed,  
And there is no smile  
From her in the aisle,  
But where it once shone  
A marble, men say,  
With her name thereon  
Is discerned to-day ;  
And spiritless  
In the wilderness  
I shrink from sight  
And desire the night,  
(Though, as in old wise,  
I might still arise,  
Go forth, and stand  
And prophesy in the land),  
I feel the shake  
Of wind and earthquake,  
And consuming fire  
Nigher and nigher,  
And the voice catch clear,  
“ What doest thou here ? ”

## ON A MIDSUMMER EVE

I IDLY cut a parsley stalk,  
And blew therein towards the moon ;  
I had not thought what ghosts would walk  
With shivering footsteps to my tune.

I went, and knelt, and scooped my hand  
As if to drink, into the brook,  
And a faint figure seemed to stand  
Above me, with the bygone look.

I lipped rough rhymes of chance, not choice,  
I thought not what my words might be ;  
There came into my ear a voice  
That turned a tenderer verse for me.

## TIMING HER

*(Written to an old folk-tune)*

LALAGE's coming :  
Where is she now, O ?  
Turning to bow, O,  
And smile, is she,  
Just at parting,  
Parting, parting,  
As she is starting  
To come to me ?

Where is she now, O,  
Now, and now, O,  
Shadowing a bough, O,  
Of hedge or tree  
As she is rushing,  
Rushing, rushing,  
Gossamers brushing  
To come to me ?

Lalage's coming ;  
Where is she now, O ;

## TIMING HER

Climbing the brow, O,  
Of hills I see ?  
Yes, she is nearing,  
Nearing, nearing,  
Weather unfearing  
To come to me.

Near is she now, O,  
Now, and now, O ;  
Milk the rich cow, O,  
Forward the tea ;  
Shake the down bed for her,  
Linen sheets spread for her,  
Drape round the head for her  
Coming to me.

Lalage's coming,  
She's nearer now, O,  
End anyhow, O,  
To-day's husbandry !  
Would a gilt chair were mine,  
Slippers of vair were mine,  
Brushes for hair were mine  
Of ivory !

What will she think, O,  
She who's so comely,  
Viewing how homely  
A sort are we !

Nothing resplendent,  
No prompt attendant,  
Not one dependent  
Pertaining to me !

Lalage's coming ;  
Where is she now, O ?  
Fain I'd avow, O,  
Full honestly  
Nought here's enough for her,  
All is too rough for her,  
Even my love for her  
Poor in degree.

She's nearer now, O,  
Still nearer now, O,  
She 'tis, I vow, O,  
Passing the lea.  
Rush down to meet her there,  
Call out and greet her there,  
Never a sweeter there  
Crossed to me !

Lalage's come ; aye,  
Come is she now, O ! . . .  
Does Heaven allow, O,  
A meeting to be ?  
Yes, she is here now,  
Here now, here now,  
Nothing to fear now,  
Here's Lalage !



## BEFORE KNOWLEDGE

WHEN I walked roseless tracks and wide,  
Ere dawned your date for meeting me,  
O why did you not cry Halloo  
Across the stretch between, and say :

“ We move, while years as yet divide,  
On closing lines which—though it be  
You know me not nor I know you—  
Will intersect and join some day ! ”

Then well I had borne  
Each scraping thorn ;  
But the winters froze,  
And grew no rose ;  
No bridge bestrode  
The gap at all ;  
No shape you showed,  
And I heard no call !

## THE BLINDED BIRD

So zestfully canst thou sing?  
And all this indignity,  
With God's consent, on thee!  
Blinded ere yet a-wing  
By the red-hot needle thou,  
I stand and wonder how  
So zestfully thou canst sing!

Resenting not such wrong,  
Thy grievous pain forgot,  
Eternal dark thy lot,  
Groping thy whole life long,  
After that stab of fire;  
Enjailed in pitiless wire;  
Resenting not such wrong!

Who hath charity? This bird.  
Who suffereth long and is kind,  
Is not provoked, though blind  
And alive ensepulchred?  
Who hopeth, endureth all things?  
Who thinketh no evil, but sings?  
Who is divine? This bird.

## “THE WIND BLEW WORDS”

THE wind blew words along the skies,  
And these it blew to me  
Through the wide dusk : “Lift up your  
eyes,  
Behold this troubled tree,  
Complaining as it sways and plies ;  
It is a limb of thee.

“Yea, too, the creatures sheltering round—  
Dumb figures, wild and tame,  
Yea, too, thy fellows who abound—  
Either of speech the same  
Or far and strange—black, dwarfed, and  
browned,  
They are stuff of thy own frame.”

I moved on in a surging awe  
Of inarticulateness  
At the pathetic Me I saw  
In all his huge distress,  
Making self-slaughter of the law  
To kill, break, or suppress.

## THE FADED FACE

How was this I did not see  
Such a look as here was shown  
Ere its womanhood had blown  
Past its first felicity?—  
That I did not know you young,  
    Faded Face,  
        Know you young !

Why did Time so ill bestead  
That I heard no voice of yours  
Hail from out the curved contours  
Of those lips when rosy red ;  
Weeted not the songs they sung,  
    Faded Face,  
        Songs they sung !

By these blanchings, blooms of old,  
And the relics of your voice—  
Leavings rare of rich and choice  
From your early tone and mould—  
Let me mourn,—aye, sorrow-wrung,  
    Faded Face,  
        Sorrow-wrung !

## THE RIDDLE

### I

STRETCHING eyes west  
Over the sea,  
Wind foul or fair,  
Always stood she  
Prospect-impressed ;  
Solely out there  
Did her gaze rest,  
Never elsewhere  
Seemed charm to be.

### II

Always eyes east  
Ponders she now—  
As in devotion—  
Hills of blank brow  
Where no waves plough,  
Never the least  
Room for emotion  
Drawn from the ocean  
Does she allow.

## THE DUEL

“I AM here to time, you see ;  
The glade is well-screened—eh?—against  
alarm ;  
Fit place to vindicate by my arm  
The honour of my spotless wife,  
Who scorns your libel upon her life  
In boasting intimacy !

“ ‘ All hush-offerings you’ll spurn,  
My husband. Two must come ; one only go,’  
She said. ‘ That he’ll be you I know ;  
To faith like ours Heaven will be just,  
And I shall abide in fullest trust  
Your speedy glad return.’ ”

“ Good. Here am also I ;  
And we’ll proceed without more waste of  
words  
To warm your cockpit. Of the swords

## THE DUEL

Take you your choice. I shall thereby  
Feel that on me no blame can lie,  
Whatever Fate accords."

So stripped they there, and fought,  
And the swords clicked and scraped, and the  
onsets sped ;  
Till the husband fell ; and his shirt was  
red  
With streams from his heart's hot cistern.  
Nought  
Could save him now ; and the other,  
wrought  
Maybe to pity, said :

"Why did you urge on this ?  
Your wife assured you ; and 't had better  
been  
That you had let things pass, serene  
In confidence of long-tried bliss,  
Holding there could be nought amiss  
In what my words might mean."

Then, seeing nor ruth nor rage  
Could move his foeman more—now Death's  
deaf thrall—  
He wiped his steel, and, with a call  
Like turtledove to dove, swift broke  
Into the copse, where under an oak  
His horse cropt, held by a page.

“All’s over, Sweet,” he cried  
To the wife, thus guised ; for the young page  
was she.

“ ’Tis as we hoped and said ’t would be.  
He never guessed. . . . We mount and  
ride

To where our love can reign uneyed.  
He’s clay, and we are free.”



## AT MAYFAIR LODGINGS

How could I be aware,  
The opposite window eyeing  
As I lay listless there,  
That through its blinds was dying  
One I had rated rare  
Before I had set me sighing  
For another more fair ?

Had the house-front been glass,  
My vision unobscuring,  
Could aught have come to pass  
More happiness-insuring  
To her, loved as a lass  
When spouseless, all-alluring ?  
I reckon not, alas !

So, the square window stood,  
Steadily night-long shining  
In my close neighbourhood,  
Who looked forth undivining  
That soon would go for good  
One there in pain reclining,  
Unpardoned, unadieu'd.

AT MAYFAIR LODGINGS 43

Silently screened from view  
Her tragedy was ending  
That need not have come due  
Had she been less unbending.  
How near, near were we two  
At that last vital rending,—  
And neither of us knew !

## TO MY FATHER'S VIOLIN

Does he want you down there  
In the Nether Glooms where  
The hours may be a dragging load upon him,  
As he hears the axle grind  
    Round and round  
Of the great world, in the blind  
    Still profound  
Of the night-time? He might liven at the  
    sound  
Of your string, revealing you had not forgone  
    him.

In the gallery west the nave,  
But a few yards from his grave,  
Did you, tucked beneath his chin, to his  
    bowing  
Guide the homely harmony  
    Of the quire  
    Who for long years strenuously—  
    Son and sire—  
Caught the strains that at his fingering low  
    or higher  
From your four thin threads and eff-holes  
    came outflowing.

TO MY FATHER'S VIOLIN 45

And, too, what merry tunes  
He would bow at nights or noons  
That chanced to find him bent to lute a  
    measure,  
When he made you speak his heart  
    As in dream,  
Without book or music-chart,  
    On some theme  
Elusive as a jack-o'-lanthorn's gleam,  
And the psalm of duty shelved for trill of  
    pleasure.

Well, you can not, alas,  
The barrier overpass  
That screens him in those Mournful Meads  
    hereunder,  
Where no fiddling can be heard  
    In the glades  
Of silentness, no bird  
    Thrills the shades ;  
Where no viol is touched for songs or  
    serenades,  
No bowing wakes a congregation's wonder.

He must do without you now,  
Stir you no more anyhow  
To yearning concords taught you in your  
    glory ;

46    TO MY FATHER'S VIOLIN

While, your strings a tangled wreck,  
    Once smart drawn,  
Ten worm-wounds in your neck,  
    Purflings wan  
With dust-hoar, here alone I sadly con  
Your present dumbness, shape your olden  
    story.

1916.

## THE STATUE OF LIBERTY

THIS statue of Liberty, busy man,  
Here erect in the city square,  
I have watched while your scrubbings, this  
    early morning,  
    Strangely wistful,  
    And half tristful,  
Have turned her from foul to fair ;

With your bucket of water, and mop, and  
    brush,  
Bringing her out of the grime  
That has smeared her during the smokes of  
    winter  
    With such glumness  
    In her dumbness,  
And aged her before her time.

You have washed her down with motherly  
    care—  
    Head, shoulders, arm, and foot,  
To the very hem of the robes that drape  
    her—

48 THE STATUE OF LIBERTY

All expertly  
And alertly,  
Till a long stream, black with soot,

Flows over the pavement to the road,  
And her shape looms pure as snow :  
I read you are hired by the City guardians—  
May be yearly,  
Or once merely—  
To treat the statues so ?

“ Oh, I’m not hired by the Councilmen  
To cleanse the statues here.  
I do this one as a self-willed duty,  
Not as paid to,  
Or at all made to,  
But because the doing is dear.”

Ah, then I hail you brother and friend !  
Liberty’s knight divine.  
What you have done would have been my  
doing,  
Yea, most verily,  
Well, and thoroughly,  
Had but your courage been mine !

“ Oh I care not for Liberty’s mould,  
Liberty charms not me ;  
What’s Freedom but an idler’s vision,

Vain, pernicious,  
Often vicious,  
Of things that cannot be !

“Memory it is that brings me to this—  
Of a daughter—my one sweet own.  
She grew a famous carver’s model,  
One of the fairest  
And of the rarest :—  
She sat for the figure as shown.

“But alas, she died in this distant place  
Before I was warned to betake  
Myself to her side ! . . . And in love of my  
darling,  
In love of the fame of her,  
And the good name of her,  
I do this for her sake.”

Answer I gave not. Of that form  
The carver was I at his side ;  
His child, my model, held so saintly,  
Grand in feature,  
Gross in nature,  
In the dens of vice had died.



## THE BACKGROUND AND THE FIGURE

*(Lover's Ditty)*

I THINK of the slope where the rabbits fed,  
Of the periwinks' rockwork lair,  
Of the fuchsias ringing their bells of red—  
And the something else seen there.

Between the blooms where the sod basked  
bright,  
By the bobbing fuchsia trees,  
Was another and yet more eyesome sight—  
The sight that richened these.

I shall seek those beauties in the spring,  
When the days are fit and fair,  
But only as foils to the one more thing  
That also will flower there !

## THE CHANGE

Out of the past there rises a week—  
Who shall read the years O!—  
Out of the past there rises a week  
Enringed with a purple zone.  
Out of the past there rises a week  
When thoughts were strung too thick to  
speak,  
And the magic of its lineaments remains with  
me alone.

In that week there was heard a singing—  
Who shall spell the years, the years!—  
In that week there was heard a singing,  
And the white owl wondered why.  
In that week, yea, a voice was ringing,  
And forth from the casement were candles  
flinging  
Radiance that fell on the deodar and lit up  
the path thereby.

Could that song have a mocking note?—  
Who shall unroll the years O!—

Could that song have a mocking note  
To the white owl's sense as it fell ?  
Could that song have a mocking note  
As it trilled out warm from the singer's  
throat,  
And who was the mocker and who the mocked  
when two felt all was well ?

In a tedious trampling crowd yet later—  
Who shall bare the years, the years !—  
In a tedious trampling crowd yet later,  
When silvery singings were dumb ;  
In a crowd uncaring what time might fate  
her,  
Mid murks of night I stood to await her,  
And the twanging of iron wheels gave out  
the signal that she was come.

She said with a travel-tired smile—  
Who shall lift the years O !—  
She said with a travel-tired smile,  
Half scared by scene so strange ;  
She said, outworn by mile on mile,  
The blurred lamps wanning her face the  
while,  
“ O Love, I am here ; I am with you ! ” . . .  
Ah, that there should have come a  
change !

O the doom by someone spoken—  
    Who shall unseal the years, the years !—  
O the doom that gave no token,  
    When nothing of bale saw we :  
O the doom by someone spoken,  
O the heart by someone broken,  
The heart whose sweet reverberances are all  
    time leaves to me.

*Jan.—Feb. 1913.*

## SITTING ON THE BRIDGE

*(Echo of an old song)*

SITTING on the bridge  
Past the barracks, town and ridge,  
At once the spirit seized us  
To sing a song that pleased us—  
As “The Fifth” were much in rumour ;  
It was “Whilst I’m in the humour,  
Take me, Paddy, will you now ?”  
And a lancer soon drew nigh,  
And his Royal Irish eye  
Said, “Willing, faith, am I,  
O, to take you anyhow, dears,  
To take you anyhow.”

But, lo !—dad walking by,  
Cried, “What, you lightheels ! Fie !  
Is this the way you roam  
And mock the sunset gleam ?”  
And he marched us straightway home,  
Though we said, “We are only, daddy,  
Singing, ‘Will you take me, Paddy ?’”

—Well, we never saw from then  
If we sang there anywhen,  
The soldier dear again,  
Except at night in dream-time,  
Except at night in dream.

Perhaps that soldier's fighting  
In a land that's far away,  
Or he may be idly plighting  
Some foreign hussy gay ;  
Or perhaps his bones are whiting  
In the wind to their decay ! . . .  
Ah !—does he mind him how  
The girls he saw that day  
On the bridge, were sitting singing  
At the time of curfew-ringing,  
“Take me, Paddy ; will you now, dear ?  
Paddy, will you now ?”

GREY'S BRIDGE.

## THE YOUNG CHURCHWARDEN

WHEN he lit the candles there,  
And the light fell on his hand,  
And it trembled as he scanned  
Her and me, his vanquished air  
Hinted that his dream was done,  
And I saw he had begun  
    To understand.

When Love's viol was unstrung,  
Sore I wished the hand that shook  
Had been mine that shared her book  
While that evening hymn was sung,  
His the victor's, as he lit  
Candles where he had bidden us sit  
    With vanquished look.

Now her dust lies listless there,  
His afar from tending hand,  
What avails the victory scanned ?  
Does he smile from upper air :  
" Ah, my friend, your dream is done ;  
And 'tis *you* who have begun  
    To understand ! "

## “I TRAVEL AS A PHANTOM NOW”

I TRAVEL as a phantom now,  
For people do not wish to see  
In flesh and blood so bare a bough  
    As Nature makes of me.

And thus I visit bodiless  
Strange gloomy households often at odds,  
And wonder if Man's consciousness  
    Was a mistake of God's.

And next I meet you, and I pause,  
And think that if mistake it were,  
As some have said, O then it was  
    One that I well can bear !

1915.



## LINES

### TO A MOVEMENT IN MOZART'S E-FLAT SYMPHONY

SHOW me again the time  
When in the Junetide's prime  
We flew by meads and mountains  
northerly !—  
Yea, to such freshness, fairness, fulness,  
fineness, freeness,  
Love lures life on.

Show me again the day  
When from the sandy bay  
We looked together upon the pestered  
sea !—  
Yea, to such surging, swaying, sighing,  
swelling, shrinking,  
Love lures life on.

Show me again the hour  
When by the pinnacled tower  
We eyed each other and feared futurity !—

LINES TO A SYMPHONY 59

Yea, to such bodings, broodings, beatings,  
    blanchings, blessings,  
Love lures life on.

    Show me again just this :  
    The moment of that kiss  
Away from the prancing folk, by the  
    strawberry-tree !—  
Yea, to such rashness, ratheness, rareness,  
    ripeness, richness,  
Love lures life on.

*Begun November 1898.*

## “IN THE SEVENTIES”

“Qui deridetur ab amico suo sicut ego.”—JOB.

IN the seventies I was bearing in my breast,  
    Penned tight,  
Certain starry thoughts that threw a magic  
    light  
On the worktimes and the soundless hours of  
    rest  
In the seventies ; aye, I bore them in my  
    breast  
    Penned tight.

IN the seventies when my neighbours—even  
    my friend—  
    Saw me pass,  
Heads were shaken, and I heard the words,  
    “ Alas,  
For his onward years and name unless he  
    mend ! ”  
In the seventies, when my neighbours and  
    my friend  
    Saw me pass.

In the seventies those who met me did not  
know

Of the vision  
That immuned me from the chillings of mis-  
prison

And the damps that choked my goings to  
and fro

In the seventies ; yea, those noddies did not  
know

Of the vision.

In the seventies nought could darken or  
destroy it,

Locked in me,  
Though as delicate as lamp-worm's lucency ;  
Neither mist nor murk could weaken or  
alloy it

In the seventies !—could not darken or  
destroy it,

Locked in me.

## THE PEDIGREE

### I

I BENT in the deep of night  
Over a pedigree the chronicler gave  
As mine ; and as I bent there, half-  
unrobed,  
The uncurtained panes of my window-square  
let in the watery light  
Of the moon in its old age :  
And green-rheumed clouds were hurrying past  
where mute and cold it globed  
Like a drifting dolphin's eye seen through  
a lapping wave.

### II

So, scanning my sire-sown tree,  
And the hieroglyphs of this spouse  
tied to that,  
With offspring mapped below in  
lineage,  
Till the tangles troubled me,

The branches seemed to twist into a seared  
and cynic face  
Which winked and tokened towards the  
window like a Mage  
Enchanting me to gaze again thereat.

## III

It was a mirror now,  
And in it a long perspective I could  
trace  
Of my begetters, dwindling backward each  
past each  
All with the kindred look,  
Whose names had since been inked down  
in their place  
On the recorder's book,  
Generation and generation of my mien, and  
build, and brow.

## IV

And then did I divine  
That every heave and coil and move  
I made  
Within my brain, and in my mood and  
speech,  
Was in the glass portrayed  
As long forestalled by their so making  
it ;

The first of them, the primest fuglemen  
of my line,  
Being fogged in far antiqueness past surmise  
and reason's reach.

## v

Said I then, sunk in tone,  
"I am merest mimicker and counter-  
feit!—  
Though thinking, *I am I,*  
*And what I do I do myself alone.*"  
—The cynic twist of the page thereat  
unknit  
Back to its normal figure, having wrought its  
purport wry,  
The Mage's mirror left the window-  
square,  
And the stained moon and drift retook their  
places there.

1916.

# HIS HEART

## A WOMAN'S DREAM

AT midnight, in the room where he lay  
dead

Whom in his life I had never clearly read,  
I thought if I could peer into that citadel  
His heart, I should at last know full and  
well

What hereto had been known to him alone,  
Despite our long sit-out of years foreflown,  
“And if,” I said, “I do this for his memory’s  
sake,  
It would not wound him, even if he could  
wake.”

So I bent over him. He seemed to smile  
With a calm confidence the whole long  
while  
That I, withdrawing his heart, held it and,  
bit by bit,  
Perused the unguessed things found  
written on it.



It was inscribed like a terrestrial sphere  
With quaint vermiculations close and  
clear—

His gravings. Had I known, would I have  
risked the stroke  
Its reading brought, and my own heart nigh  
broke!

Yes, there at last, eyes opened, did I see  
His whole sincere symmetric history ;  
There were his truth, his simple singleminded-  
ness,  
Strained, maybe, by time's storms, but  
there no less.

There were the daily deeds from sun to sun  
In blindness, but good faith, that he had  
done ;  
There were regrets, at instances wherein he  
swerved  
(As he conceived) from cherishings I had  
deserved.

There were old hours all figured down as  
bliss—  
Those spent with me—(how little had I  
thought this !)  
There those when, at my absence, whether he  
slept or waked,  
(Though I knew not 'twas so !) his spirit  
ached.

There that when we were severed, how day  
dulled  
Till time joined us anew, was chronicled :  
And arguments and battlings in defence of  
me  
That heart recorded clearly and ruddily.

I put it back, and left him as he lay  
While pierced the morning pink and then  
the gray  
Into each dreary room and corridor around,  
Where I shall wait, but his step will not  
sound.

## WHERE THEY LIVED

DISHEVELLED leaves creep down  
Upon that bank to-day,  
Some green, some yellow, and some pale  
brown ;

The wet bents bob and sway ;  
The once warm slippery turf is sodden  
Where we laughingly sat or lay.

The summerhouse is gone,  
Leaving a weedy space ;  
The bushes that veiled it once have grown  
Gaunt trees that interlace,  
Through whose lank limbs I see too clearly  
The nakedness of the place.

And where were hills of blue,  
Blind drifts of vapour blow,  
And the names of former dwellers few,  
If any, people know,  
And instead of a voice that called, " Come in,  
Dears,"  
Time calls, " Pass below ! "

## THE OCCULTATION

WHEN the cloud shut down on the morning  
shine,  
And darkened the sun,  
I said, "So ended that joy of mine  
Years back begun."

But day continued its lustrous roll  
In upper air ;  
And did my late irradiate soul  
Live on somewhere ?

## LIFE LAUGHS ONWARD

RAMBLING I looked for an old abode  
Where, years back, one had lived I knew ;  
Its site a dwelling duly showed,  
But it was new.

I went where, not so long ago,  
The sod had riven two breasts asunder ;  
Daisies throve gaily there, as though  
No grave were under.

I walked along a terrace where  
Loud children gambolled in the sun ;  
The figure that had once sat there  
Was missed by none.

Life laughed and moved on unsubdued,  
I saw that Old succumbed to Young :  
'Twas well. My too regretful mood  
Died on my tongue.

## THE PEACE-OFFERING

It was but a little thing,  
Yet I knew it meant to me  
Ease from what had given a sting  
To the very birdsinging  
    Latterly.

But I would not welcome it ;  
And for all I then declined  
O the regrettings infinite  
When the night-processions flit  
    Through the mind !

## “SOMETHING TAPPED”

SOMETHING tapped on the pane of my room  
When there was never a trace  
Of wind or rain, and I saw in the gloom  
My weary Belovéd's face.

“O I am tired of waiting,” she said,  
“Night, morn, noon; afternoon ;  
So cold it is in my lonely bed,  
And I thought you would join me soon !’

I rose and neared the window-glass,  
But vanished thence had she :  
Only a pallid moth, alas,  
Tapped at the pane for me.

*August 1913.*

## THE WOUND

I CLIMBED to the crest,  
And, fog-festooned,  
The sun lay west  
Like a crimson wound :

Like that wound of mine  
Of which none knew,  
For I'd given no sign  
That it pierced me through.



## A MERRYMAKING IN QUESTION

“I WILL get a new string for my fiddle,  
And call to the neighbours to come,  
And partners shall dance down the middle  
Until the old pewter-wares hum :  
And we'll sip the mead, cyder, and rum !”

From the night came the oddest of answers :  
A hollow wind, like a bassoon,  
And headstones all ranged up as dancers,  
And cypresses droning a croon,  
And gurgoyles that mouthed to the tune.

“I SAID AND SANG HER  
EXCELLENCE”

*(Fickle Lover's Song)*

I SAID and sang her excellence :  
They called it laud undue.  
    (Have your way, my heart, O !)  
Yet what was homage far above  
The plain deserts of my olden Love  
Proved verity of my new.

“She moves a sylph in picture-land,  
Where nothing frosts the air :”  
    (Have your way, my heart, O !)  
“To all winged pipers overhead  
She is known by shape and song,” I said,  
Conscious of licence there.

I sang of her in a dim old hall  
Dream-built too fancifully,  
    (Have your way, my heart, O !)  
But lo, the ripe months chanced to lead  
My feet to such a hall indeed,  
Where stood the very She.

76 "I SANG HER EXCELLENCE"

Strange, startling, was it then to learn  
I had glanced down unborn time,  
    (Have your way, my heart, O!)  
And prophesied, whereby I knew  
That which the years had planned to do  
In warranty of my rhyme.

BY RUSHY-POND.

## A JANUARY NIGHT

(1879)

THE rain smites more and more,  
The east wind snarls and sneezes ;  
Through the joints of the quivering door  
    The water wheezes.

The tip of each ivy-shoot  
Writhes on its neighbour's face ;  
There is some hid dread afoot  
    That we cannot trace.

Is it the spirit astray  
Of the man at the house below  
Whose coffin they took in to-day ?  
    We do not know.

## A KISS

By a wall the stranger now calls his,  
Was born of old a particular kiss,  
Without forethought in its genesis ;  
Which in a trice took wing on the air.  
And where that spot is nothing shows :  
    There ivy calmly grows,  
    And no one knows  
    What a birth was there !

That kiss is gone where none can tell—  
Not even those who felt its spell :  
It cannot have died ; that know we well.  
Somewhere it pursues its flight,  
One of a long procession of sounds  
    Travelling aethereal rounds  
    Far from earth's bounds  
    In the infinite.

## THE ANNOUNCEMENT

THEY came, the brothers, and took two chairs  
In their usual quiet way ;  
And for a time we did not think  
They had much to say.

And they began and talked awhile  
Of ordinary things,  
Till spread that silence in the room  
A pent thought brings.

And then they said : " The end has come.  
Yes : it has come at last."  
And we looked down, and knew that day  
A spirit had passed.

## THE OXEN

CHRISTMAS EVE, and twelve of the clock.

“Now they are all on their knees,”

An elder said as we sat in a flock

By the embers in hearthside ease.

We pictured the meek mild creatures where

They dwelt in their strawy pen,

Nor did it occur to one of us there

To doubt they were kneeling then.

So fair a fancy few would weave

In these years! Yet, I feel,

If someone said on Christmas Eve,

“Come ; see the oxen kneel

“In the lonely barton by yonder coomb

Our childhood used to know,”

I should go with him in the gloom,

Hoping it might be so.

## THE TRESSES

“WHEN the air was damp  
It made my curls hang slack  
As they kissed my neck and back  
While I footed the salt-aired track  
I loved to tramp.

“When it was dry  
They would roll up crisp and tight  
As I went on in the light  
Of the sun, which my own sprite  
Seemed to outvie.

“Now I am old ;  
And have not one gay curl  
As I had when a girl  
For dampness to unfurl  
Or sun uphold !”



## THE PHOTOGRAPH

THE flame crept up the portrait line by line  
As it lay on the coals in the silence of night's  
    profound,  
    And over the arm's incline,  
And along the marge of the silkwork superfine,  
And gnawed at the delicate bosom's defence-  
    less round.

Then I vented a cry of hurt, and averted my  
    eyes ;  
The spectacle was one that I could not bear,  
    To my deep and sad surprise ;  
But, compelled to heed, I again looked furtive-  
    wise  
Till the flame had eaten her breasts, and  
    mouth, and hair.

“Thank God, she is out of it now !” I said  
    at last,  
In a great relief of heart when the thing was  
    done  
    That had set my soul aghast,

And nothing was left of the picture unsheathed  
from the past  
But the ashen ghost of the card it had  
figured on.

She was a woman long hid amid packs of  
years,  
She might have been living or dead ; she was  
lost to my sight,  
And the deed that had nigh drawn tears  
Was done in a casual clearance of life's arrears ;  
But I felt as if I had put her to death that  
night ! . . .

. . . . .  
—Well ; she knew nothing thereof did she  
survive,  
And suffered nothing if numbered among the  
dead ;  
Yet—yet—if on earth alive  
Did she feel a smart, and with vague strange  
anguish strive ?  
If in heaven, did she smile at me sadly and  
shake her head ?

## ON A HEATH

I COULD hear a gown-skirt rustling  
Before I could see her shape,  
Rustling through the heather  
That wove the common's drape,  
On that evening of dark weather  
When I hearkened, lips agape.

And the town-shine in the distance  
Did but baffle here the sight,  
And then a voice flew forward :  
Dear, is't you ? I fear the night ! ”  
And the herons flapped to norward  
In the firs upon my right.

There was another looming  
Whose life we did not see ;  
There was one stilly blooming  
Full nigh to where walked we ;  
There was a shade entombing  
All that was bright of me.

## AN ANNIVERSARY

It was at the very date to which we have  
    come,  
    In the month of the matching name,  
When, at a like minute, the sun had  
    upswum,  
    Its couch-time at night being the same.  
And the same path stretched here that  
    people now follow,  
    And the same stile crossed their way,  
And beyond the same green hillock and  
    hollow  
    The same horizon lay ;  
And the same man pilgrims now hereby who  
    pilgrimed here that day.

Let so much be said of the date-day's  
    sameness ;  
    But the tree that neighbours the track,  
And stoops like a pedlar afflicted with  
    lameness,  
    Knew of no sogged wound or wind-  
    crack.

And the joints of that wall were not  
enshrouded

With mosses of many tones,  
And the garth up afar was not over-  
crowded

With a multitude of white stones,  
And the man's eyes then were not so sunk  
that you saw the socket-bones.

KINGSTON-MAURWARD EWELEASE.

## “BY THE RUNIC STONE”

*(Two who became a story)*

By the Runic Stone  
They sat, where the grass sloped down,  
And chattered, he white-hatted, she in brown,  
Pink-faced, breeze-blown.

Rapt there alone  
In the transport of talking so  
In such a place, there was nothing to let them  
know  
What hours had flown.

And the die thrown  
By them heedlessly there, the dent  
It was to cut in their encompassment,  
Were, too, unknown.

It might have strown  
Their zest with qualms to see,  
As in a glass, Time toss their history  
From zone to zone !

## THE PINK FROCK

“O my pretty pink frock,  
I sha’n’t be able to wear it !  
Why is he dying just now ?  
I hardly can bear it !

“He might have contrived to live on ;  
But they say there’s no hope whatever ;  
And must I shut myself up,  
And go out never ?

“O my pretty pink frock,  
Puff-sleeved and accordion-pleated !  
He might have passed in July,  
And not so cheated !”

## TRANSFORMATIONS

PORTION of this yew  
Is a man my grandsire knew,  
Bosomed here at its foot :  
This branch may be his wife,  
A ruddy human life  
Now turned to a green shoot.

These grasses must be made  
Of her who often prayed,  
Last century, for repose ;  
And the fair girl long ago  
Whom I often tried to know  
May be entering this rose.

So, they are not underground,  
But as nerves and veins abound  
In the growths of upper air,  
And they feel the sun and rain,  
And the energy again  
That made them what they were !



## IN HER PRECINCTS

HER house looked cold from the foggy lea,  
And the square of each window a dull black  
blur

Where showed no stir :  
Yes, her gloom within at the lack of me  
Seemed matching mine at the lack of her.

The black squares grew to be squares of light  
As the eveshade swathed the house and lawn,  
And viols gave tone ;  
There was glee within. And I found that  
night  
The gloom of severance mine alone.

KINGSTON-MAURWARD PARK.

## THE LAST SIGNAL

(Oct. 11, 1886)

A MEMORY OF WILLIAM BARNES

SILENTLY I footed by an uphill road  
That led from my abode to a spot yew-  
boughed ;  
Yellowly the sun sloped low down to west-  
ward,  
And dark was the east with cloud.

Then, amid the shadow of that livid sad  
east,  
Where the light was least, and a gate stood  
wide,  
Something flashed the fire of the sun that was  
facing it,  
Like a brief blaze on that side.

Looking hard and harder I knew what it  
meant—  
The sudden shine sent from the livid east  
scene ;

It meant the west mirrored by the coffin of  
    my friend there,  
    Turning to the road from his green,  
  
To take his last journey forth—he who in  
    his prime  
Trudged so many a time from that gate  
    athwart the land !  
Thus a farewell to me he signalled on his  
    grave-way,  
    As with a wave of his hand.

WINTERBORNE-CAME PATH.

## THE HOUSE OF SILENCE

“THAT is a quiet place—  
That house in the trees with the shady lawn.”  
“—If, child, you knew what there goes on  
You would not call it a quiet place.  
Why, a phantom abides there, the last of its  
    race,  
And a brain spins there till dawn.”

“But I see nobody there,—  
Nobody moves about the green,  
Or wanders the heavy trees between.”  
“—Ah, that’s because you do not bear  
The visioning powers of souls who dare  
    To pierce the material screen.

“Morning, noon, and night,  
Mid those funereal shades that seem  
The uncanny scenery of a dream,  
Figures dance to a mind with sight,  
And music and laughter like floods of light  
    Make all the precincts gleam.

94     THE HOUSE OF SILENCE

“ It is a poet's bower,  
Through which there pass, in fleet arrays,  
Long teams of all the years and days,  
Of joys and sorrows, of earth and heaven,  
That meet mankind in its ages seven,  
    An aion in an hour.”

## GREAT THINGS

SWEET cyder is a great thing,  
A great thing to me,  
Spinning down to Weymouth town  
By Ridgway thirstily,  
And maid and mistress summoning  
Who tend the hostelry :  
O cyder is a great thing,  
A great thing to me !

The dance it is a great thing,  
A great thing to me,  
With candles lit and partners fit  
For night-long revelry ;  
And going home when day-dawning  
Peeps pale upon the lea :  
O dancing is a great thing,  
A great thing to me !

Love is, yea, a great thing,  
A great thing to me,  
When, having drawn across the lawn  
In darkness silently,

A figure flits like one a-wing  
Out from the nearest tree :  
O love is, yes, a great thing,  
A great thing to me !

Will these be always great things,  
Great things to me ? . . .  
Let it befall that One will call,  
“Soul, I have need of thee :”  
What then? Joy-jaunts, impassioned  
flings,  
Love, and its ecstasy,  
Will always have been great things,  
Great things to me !

## THE CHIMES

THAT morning when I trod the town  
The twitching chimes of long renown  
    Played out to me  
The sweet Sicilian sailors' tune,  
And I knew not if late or soon  
    My day would be :

A day of sunshine beryl-bright  
And windless ; yea, think as I might,  
    I could not say,  
Even to within years' measure, when  
One would be at my side who then  
    Was far away.

When hard utilitarian times  
Had stilled the sweet Saint-Peter's chimes  
    I learnt to see  
That bale may spring where blisses are,  
And one desired might be afar  
    Though near to me.



## THE FIGURE IN THE SCENE

It pleased her to step in front and sit  
Where the cragged slope was green,  
While I stood back that I might pencil it  
With her amid the scene ;  
Till it gloomed and rained ;  
But I kept on, despite the drifting wet  
That fell and stained  
My draught, leaving for curious quizzings yet  
The blots engrained.

And thus I drew her there alone,  
Seated amid the gauze  
Of moisture, hooded, only her outline shown,  
With rainfall marked across.  
—Soon passed our stay ;  
Yet her rainy form is the Genius still of the  
spot,  
Immutable, yea,  
Though the place now knows her no more,  
and has known her not  
Ever since that day.

*From an old note.*

## “WHY DID I SKETCH”

WHY did I sketch an upland green,  
And put the figure in  
Of one on the spot with me?—  
For now that one has ceased to be seen  
The picture waxes akin  
To a wordless irony.

If you go drawing on down or cliff  
Let no soft curves intrude  
Of a woman's silhouette,  
But show the escarpments stark and stiff  
As in utter solitude ;  
So shall you half forget.

Let me sooner pass from sight of the sky  
Than again on a thoughtless day  
Limn, laugh, and sing, and rhyme  
With a woman sitting near, whom I  
Paint in for love, and who may  
Be called hence in my time !

*From an old note.*

## CONJECTURE

If there were in my kalendar  
    No Emma, Florence, Mary,  
What would be my existence now—  
    A hermit's ?—wanderer's weary ?—  
    How should I live, and how  
    Near would be death, or far ?

Could it have been that other eyes  
    Might have uplit my highway ?  
That fond, sad, retrospective sight  
    Would catch from this dim byway  
    Prized figures different quite  
    From those that now arise ?

With how strange aspect would there creep  
    The dawn, the night, the daytime,  
If memory were not what it is  
    In song-time, toil, or pray-time.—  
    O were it else than this,  
    I'd pass to pulseless sleep !

## THE BLOW

THAT no man schemed it is my hope—  
Yea, that it fell by will and scope  
    Of That Which some enthrone,  
And for whose meaning myriads grope.

For I would not that of my kind  
There should, of his unbiassed mind,  
    Have been one known  
Who such a stroke could have designed ;

Since it would augur works and ways  
Below the lowest that man assays  
    To have hurled that stone  
Into the sunshine of our days !

And if it prove that no man did,  
And that the Inscrutable, the Hid,  
    Was cause alone  
Of this foul crash our lives amid,

I'll go in due time, and forget  
In some deep graveyard's oubliette  
    The thing whereof I groan,  
And cease from troubling ; thankful yet

Time's finger should have stretched to show  
No aimful author's was the blow

That swept us prone,  
But the Immanent Doer's That doth not know,

Which in some age unguessed of us  
May lift Its blinding incubus,

And see, and own :  
"It grieves me I did thus and thus!"

## LOVE THE MONOPOLIST

*(Young Lover's Reverie)*

THE train draws forth from the station-yard,  
And with it carries me.  
I rise, and stretch out, and regard  
The platform left, and see  
An airy slim blue form there standing,  
And know that it is she.

While with strained vision I watch on,  
The figure turns round quite  
To greet friends gaily ; then is gone. . . .  
The import may be slight,  
But why remained she not hard gazing  
Till I was out of sight ?

“ O do not chat with others there,”  
I brood. “ They are not I.  
O strain your thoughts as if they were  
Gold bands between us ; eye  
All neighbour scenes as so much blankness  
Till I again am by !

104 LOVE THE MONOPOLIST

“ A troubled sougning in the breeze  
And the sky overhead  
Let yourself feel ; and shadeeful trees,  
Ripe corn, and apples red,  
Read as things barren and distasteful  
While we are separated !

“ When I come back uncloak your gloom,  
And let in lovely day ;  
Then the long dark as of the tomb  
Can well be thrust away  
With sweet things I shall have to practise,  
And you will have to say ! ”

*Begun 1871 : finished——.*

## AT MIDDLE-FIELD GATE IN FEBRUARY

THE bars are thick with drops that show  
    As they gather themselves from the fog  
Like silver buttons ranged in a row,  
And as evenly spaced as if measured,  
    although  
    They fall at the feeblest jog.

They load the leafless hedge hard by,  
    And the blades of last year's grass,  
While the fallow ploughland turned up nigh  
In raw rolls, clammy and clogging lie—  
    Too clogging for feet to pass.

How dry it was on a far-back day  
    When straws hung the hedge and  
    around,  
When amid the sheaves in amorous play  
In curtained bonnets and light array  
    Bloomed a bevy now underground !

BOCKHAMPTON LANE.



## THE YOUTH WHO CARRIED A LIGHT

I saw him pass as the new day dawned,  
Murmuring some musical phrase ;  
Horses were drinking and floundering in the  
pond,  
And the tired stars thinned their gaze ;  
Yet these were not the spectacles at all that  
he conned,  
But an inner one, giving out rays.

Such was the thing in his eye, walking there,  
The very and visible thing,  
A close light, displacing the gray of the morn-  
ing air,  
And the tokens that the dark was taking  
wing ;  
And was it not the radiance of a purpose rare  
That might ripe to its accomplishing ?

What became of that light ? I wonder still  
its fate !

Was it quenched ere its full apogee ?

YOUTH WHO CARRIED A LIGHT 107

Did it struggle frail and frailer to a beam  
emaciate ?

Did it thrive till matured in verity ?

Or did it travel on, to be a new young  
dreamer's freight,

And thence on infinitely ?

1915.

## THE HEAD ABOVE THE FOG

SOMETHING do I see  
Above the fog that sheets the mead,  
A figure like to life indeed,  
Moving along with spectre-speed,  
Seen by none but me.

O the vision keen!—  
Tripping along to me for love  
As in the flesh it used to move,  
Only its hat and plume above  
The evening fog-fleece seen.

In the day-fall wan,  
When nighted birds break off their song,  
Mere ghostly head it skims along,  
Just as it did when warm and strong,  
Body seeming gone.

Such it is I see  
Above the fog that sheets the mead—  
Yea, that which once could breathe and  
plead!—  
Skimming along with spectre-speed  
To a last tryst with me.

## OVERLOOKING THE RIVER STOUR

THE swallows flew in the curves of an eight  
    Above the river-gleam  
    In the wet June's last beam :  
Like little crossbows animate  
The swallows flew in the curves of an eight  
    Above the river-gleam.

Planing up shavings of crystal spray       .  
    A moor-hen darted out  
    From the bank thereabout,  
And through the stream-shine ripped his  
    way ;  
Planing up shavings of crystal spray  
    A moor-hen darted out.

Closed were the kingcups ; and the mead  
    Dripped in monotonous green,  
    Though the day's morning sheen  
Had shown it golden and honeybee'd ;  
Closed were the kingcups ; and the mead  
    Dripped in monotonous green.

110    OVERLOOKING THE STOUR

And never I turned my head, alack,  
    While these things met my gaze  
    Through the pane's drop-drenched  
        glaze,  
To see the more behind my back. . . .  
O never I turned, but let, alack,  
    These less things hold my gaze !

## THE MUSICAL BOX

LIFELONG to be  
Seemed the fair colour of the time ;  
That there was standing shadowed near  
A spirit who sang to the gentle chime  
Of the self-struck notes, I did not hear,  
I did not see.

Thus did it sing  
To the mindless lyre that played indoors  
As she came to listen for me without :  
“ O value what the nonce outpours—  
This best of life—that shines about  
Your welcoming ! ”

I had slowed along  
After the torrid hours were done,  
Though still the posts and walls and road  
Flung back their sense of the hot-faced sun,  
And had walked by Stourside Mill, where  
broad  
Stream-lilies throng.

And I descried  
The dusky house that stood apart,  
And her, white-muslined, waiting there  
In the porch with high-expectant heart,  
While still the thin mechanic air  
    Went on inside.

At whiles would flit  
Swart bats, whose wings, be-webbed and  
    tanned,  
Whirred like the wheels of ancient clocks :  
She laughed a hailing as she scanned  
Me in the gloom, the tuneful box  
    Intoning it.

Lifelong to be  
I thought it. That there watched hard by  
A spirit who sang to the indoor tune,  
"O make the most of what is nigh!"  
I did not hear in my dull soul-swoon—  
    I did not see.

## ON STURMINSTER FOOT-BRIDGE

(ONOMATOPOEIC)

RETICULATIONS creep upon the slack stream's  
face

When the wind skims irritably past,  
The current clucks smartly into each hollow  
place

That years of flood have scrabbled in the pier's  
sodden base ;

The floating-lily leaves rot fast.

On a roof stand the swallows ranged in wistful  
waiting rows,

Till they arrow off and drop like stones  
Among the eyot-withies at whose foot the  
river flows ;

And beneath the roof is she who in the dark  
world shows

As a lattice-gleam when midnight moans.



## ROYAL SPONSORS

“THE king and the queen will stand to the  
child ;

’Twill be handed down in song ;  
And it’s no more than their deserving,  
With my lord so faithful at Court so long,  
And so staunch and strong.

“ O never before was known such a thing !

’Twill be a grand time for all ;  
And the beef will be a whole-roast bullock,  
And the servants will have a feast in the  
hall,  
And the ladies a ball.

“ While from Jordan’s stream by a traveller,  
In a flagon of silver wrought,  
And by caravan, stage-coach, wain, and  
waggon  
A precious trickle has been brought,  
Clear as when caught.”

The morning came. To the park of the peer  
The royal couple bore ;  
And the font was filled with the Jordan water,  
And the household awaited their guests before  
The carpeted door.

But when they went to the silk-lined cot  
The child was found to have died.  
“What’s now to be done? We can dis-  
appoint not  
The king and queen!” the family cried  
With eyes spread wide.

“Even now they approach the chestnut-  
drive!  
The service must be read.”  
“Well, since we can’t christen the child alive,  
By God we shall have to christen him dead!”  
The marquis said.

Thus, breath-forsaken, a corpse was taken  
To the private chapel—yea—  
And the king knew not, nor the queen, God  
wot,  
That they answered for one returned to clay  
At the font that day.

## OLD FURNITURE

I know not how it may be with others  
    Who sit amid relics of householdry  
That date from the days of their mothers'  
    mothers,  
But well I know how it is with me  
    Continually.

I see the hands of the generations  
    That owned each shiny familiar thing  
In play on its knobs and indentations,  
    And with its ancient fashioning  
    Still dallying :

Hands behind hands, growing paler and paler,  
    As in a mirror a candle-flame  
Shows images of itself, each frailer  
    As it recedes, though the eye may frame  
    Its shape the same.

On the clock's dull dial a foggy finger,  
    Moving to set the minutes right

With tentative touches that lift and linger  
 In the wont of a moth on a summer  
 night,  
 Creeps to my sight.

On this old viol, too, fingers are dancing—  
 As whilom—just over the strings by the  
 nut,  
 The tip of a bow receding, advancing  
 In airy quivers, as if it would cut  
 The plaintive gut.

And I see a face by that box for tinder,  
 Glowing forth in fits from the dark,  
 And fading again, as the linden cinder  
 Kindles to red at the flinty spark,  
 Or goes out stark.

Well, well. It is best to be up and doing,  
 The world has no use for one to-day  
 Who eyes things thus—no aim pursuing!  
 He should not continue in this stay,  
 But sink away.

## A THOUGHT IN TWO MOODS

I saw it—pink and white—revealed  
Upon the white and green ;  
The white and green was a daisied field,  
The pink and white Ethleen.

And as I looked it seemed in kind  
That difference they had none ;  
The two fair bodiments combined  
As varied miens of one.

A sense that, in some mouldering year,  
As one they both would lie,  
Made me move quickly on to her  
To pass the pale thought by.

She laughed and said : “ Out there, to me,  
You looked so weather-browned,  
And brown in clothes, you seemed to be  
Made of the dusty ground ! ”

## THE LAST PERFORMANCE

"I AM playing my oldest tunes," declared she,  
    "All the old tunes I know,—  
Those I learnt ever so long ago."  
—Why she should think just then she'd play  
    them  
    Silence cloaks like snow.

When I returned from the town at nightfall  
    Notes continued to pour  
As when I had left two hours before :  
"It's the very last time," she said in closing ;  
    "From now I play no more."

A few morns onward found her fading,  
    And, as her life outflew,  
I thought of her playing her tunes right  
    through ;  
And I felt she had known of what was coming,  
    And wondered how she knew.

1912.

## “YOU ON THE TOWER”

### I

“You on the tower of my factory—  
What do you see up there?  
Do you see Enjoyment with wide wings  
Advancing to reach me here?”  
—“Yea; I see Enjoyment with wide wings  
Advancing to reach you here.”

### II

“Good. Soon I’ll come and ask you  
To tell me again thereon. . . .  
Well, what is he doing now? Hoi, there!”  
—“He still is flying on.”  
“Ah, waiting till I have full-finished.  
Good. Tell me again anon. . . .

### III

Hoi, Watchman! I’m here. When comes he?  
Between my sweats I am chill.”  
—“Oh, you there, working still?”

Why, surely he reached you a time back,  
And took you miles from your mill?  
He duly came in his winging,  
And now he has passed out of view.  
How can it be that you missed him?  
He brushed you by as he flew.”



## THE INTERLOPER

“ And I saw the figure and visage of Madness seeking  
for a home.”

THERE are three folk driving in a quaint old  
chaise,  
And the cliff-side track looks green and fair ;  
I view them talking in quiet glee  
As they drop down towards the puffins' lair  
By the roughest of ways ;  
But another with the three rides on, I see,  
Whom I like not to be there !

No : it's not anybody you think of. Next  
A dwelling appears by a slow sweet stream  
Where two sit happy and half in the dark :  
They read, helped out by a frail-wick'd gleam,  
Some rhythmic text ;  
But one sits with them whom they don't  
mark,  
One I'm wishing could not be there.

No : not whom you knew and name. And  
now  
I discern gay diners in a mansion-place,

And the guests dropping wit—pert, prim, or  
choice,  
And the hostess's tender and laughing face,  
And the host's bland brow ;  
But I cannot help hearing a hollow voice,  
And I'd fain not hear it there.

No : it's not from the stranger you met once.  
Ah,  
Yet a goodlier scene than that succeeds ;  
People on a lawn—quite a crowd of them.  
Yes,  
And they chatter and ramble as fancy leads ;  
And they say, " Hurrah ! "  
To a blithe speech made ; save one, mirth-  
less,  
Who ought not to be there.

Nay : it's not the pale Form your imagings  
raise,  
That waits on us all at a destined time,  
It is not the Fourth Figure the Furnace  
showed ;  
O that it were such a shape sublime  
In these latter days !  
It is that under which best lives corrode ;  
Would, would it could not be there !

## LOGS ON THE HEARTH

### A MEMORY OF A SISTER

THE fire advances along the log  
Of the tree we felled,  
Which bloomed and bore striped apples by  
the peck  
Till its last hour of bearing knelled.

The fork that first my hand would reach  
And then my foot  
In climbings upward inch by inch, lies now  
Sawn, sapless, darkening with soot.

Where the bark chars is where, one year,  
It was pruned, and bled—  
Then overgrew the wound. But now, at  
last,  
Its growings all have stagnated.

My fellow-climber rises dim  
    From her chilly grave—  
Just as she was, her foot near mine on the  
    bending limb,  
Laughing, her young brown hand awave

*December 1915.*

## THE SUNSHADE

AN—it's the skeleton of a lady's sunshade,  
Here at my feet in the hard rock's chink,  
Merely a naked sheaf of wires!—  
Twenty years have gone with their livers  
and diers  
Since it was silked in its white or pink.

Noonshine riddles the ribs of the sunshade,  
No more a screen from the weakest ray ;  
Nothing to tell us the hue of its dyes,  
Nothing but rusty bones as it lies  
In its coffin of stone, unseen till to-day.

Where is the woman who carried that sun-  
shade  
Up and down this seaside place?—  
Little thumb standing against its stem,  
Thoughts perhaps bent on a love-strata-  
gem,  
Softening yet more the already soft face !

Is the fair woman who carried that sunshade  
A skeleton just as her property is,  
Laid in the chink that none may scan?  
And does she regret—if regret dust can—  
The vain things thought when she flourished  
this?

SWANAGE CLIFFS.

## THE AGEING HOUSE

WHEN the walls were red  
That now are seen  
To be overspread  
With a mouldy green,  
A fresh fair head  
Would often lean  
From the sunny casement  
And scan the scene,  
While blithely spoke the wind to the little  
sycamore tree.

But storms have raged  
Those walls about,  
And the head has aged  
That once looked out ;  
And zest is suaged  
And trust is doubt,  
And slow effacement  
Is rife throughout,  
While fiercely girds the wind at the long-  
limbed sycamore tree !

## THE CAGED GOLDFINCH

WITHIN a churchyard, on a recent grave,  
    I saw a little cage  
That jailed a goldfinch. All was silence save  
    Its hops from stage to stage.

There was inquiry in its wistful eye,  
    And once it tried to sing ;  
Of him or her who placed it there, and why,  
    No one knew anything.



## AT MADAME TUSSAUD'S IN VICTORIAN YEARS

“THAT same first fiddler who leads the  
orchestra to-night  
Here fiddled four decades of years ago;  
He bears the same babe-like smile of self-  
centred delight,  
Same trinket on watch-chain, same ring on  
the hand with the bow.

“ But his face, if regarded, is woefully wanner,  
and drier,  
And his once dark beard has grown  
straggling and gray ;  
Yet a blissful existence he seems to have led  
with his lyre,  
In a trance of his own, where no wearing or  
tearing had sway.

“ Mid these wax figures, who nothing can  
do, it may seem  
That to do but a little thing counts a  
great deal ;

To be watched by kings, councillors, queens,  
    may be flattering to him—  
With their glass eyes longing they too could  
    wake notes that appeal."

Ah, but he played staunchly—that fiddler—  
    whoever he was,  
    With the innocent heart and the soul-  
    touching string :  
May he find the Fair Haven ! For did he  
    not smile with good cause ?  
Yes ; gamuts that graced forty years'-flight  
    were not a small thing !

## THE BALLET

THEY crush together—a rustling heap of  
flesh—

Of more than flesh, a heap of souls ; and then

They part, enmesh,

And crush together again,

Like the pink petals of a too sanguine rose

Frightened shut just when it blows.

Though all alike in their tinsel livery,

And indistinguishable at a sweeping glance,

They muster, maybe,

As lives wide in irrelevance ;

A world of her own has each one underneath,

Detached as a sword from its sheath.

Daughters, wives, mistresses ; honest or false,

sold, bought ;

Hearts of all sizes ; gay, fond, gushing, or

penned,

Various in thought

Of lover, rival, friend ;

Links in a one-pulsed chain, all showing

one smile,

Yet severed so many a mile !

## THE FIVE STUDENTS

THE sparrow dips in his wheel-rut bath,  
The sun grows passionate-eyed,  
And boils the dew to smoke by the paddock-  
path ;  
As strenuously we stride,—  
Five of us ; dark He, fair He, dark She,  
fair She, I,  
All beating by.

The air is shaken, the high-road hot,  
Shadowless swoons the day,  
The greens are sobered and cattle at rest ;  
but not  
We on our urgent way,—  
Four of us ; fair She, dark She, fair He, I,  
are there,  
But one—elsewhere.

Autumn moulds the hard fruit mellow,  
And forward still we press  
Through moors, briar-meshed plantations,  
clay-pits yellow, .

134      THE FIVE STUDENTS

As in the spring hours—yes,  
Three of us : fair He, fair She, I, as here-  
tofore,  
But—fallen one more.

The leaf drops : earthworms draw it in  
At night-time noiselessly,  
The fingers of birch and beech are skeleton-  
thin,  
And yet on the beat are we,—  
Two of us ; fair She, I. But no more left  
to go  
The track we know.

Icicles tag the church-aisle leads,  
The flag-rope gibbers hoarse,  
The home-bound foot-folk wrap their  
snow-flaked heads,  
Yet I still stalk the course,—  
One of us. . . . Dark and fair He, dark and  
fair She, gone :  
The rest—anon.

## THE WIND'S PROPHECY

I TRAVEL on by barren farms,  
And gulls glint out like silver flecks  
Against a cloud that speaks of wrecks,  
And bellies down with black alarms.  
I say: "Thus from my lady's arms  
I go; those arms I love the best!"  
The wind replies from dip and rise,  
"Nay; toward her arms thou journeyest."

A distant verge morosely gray  
Appears, while clots of flying foam  
Break from its muddy monochrome,  
And a light blinks up far away.  
I sigh: "My eyes now as all day  
Behold her ebon loops of hair!"  
Like bursting bonds the wind responds,  
"Nay, wait for tresses flashing fair!"

From tides the lofty coastlands screen  
Come smittings like the slam of doors,  
Or hammerings on hollow floors,  
As the swell cleaves through caves unseen.

## 136 THE WIND'S PROPHECY

Say I : " Though broad this wild terrene,  
Her city home is matched of none ! "  
From the hoarse skies the wind replies :  
" Thou shouldst have said her sea-bord one."

The all-prevailing clouds exclude  
The one quick timorous transient star ;  
The waves outside where breakers are  
Huzza like a mad multitude.  
" Where the sun ups it, mist-imbued,"  
I cry, " there reigns the star for me ! "  
The wind outshrieeks from points and peaks :  
" Here, westward, where it downs, mean ye ! "

Yonder the headland, vulturine,  
Snores like old Skrymer in his sleep,  
And every chasm and every steep  
Blackens as wakes each pharos-shine.  
" I roam, but one is safely mine,"  
I say. " God grant she stay my own ! "  
Low laughs the wind as if it grinned :  
" Thy Love is one thou'st not yet known."

*Rewritten from an old copy.*

## DURING WIND AND RAIN

THEY sing their dearest songs—  
He, she, all of them—yea,  
Treble and tenor and bass,  
And one to play ;  
With the candles mooning each face. . . .  
Ah, no ; the years O !  
How the sick leaves reel down in throngs !

They clear the creeping moss—  
Elders and juniors—aye,  
Making the pathways neat  
And the garden gay ;  
And they build a shady seat. . . .  
Ah, no ; the years, the years ;  
See, the white storm-birds wing across !

They are blithely breakfasting all—  
Men and maidens—yea,  
Under the summer tree,  
With a glimpse of the bay,  
While pet fowl come to the knee. . . .



138 DURING WIND AND RAIN

Ah, no ; the years O!  
And the rotten rose is ript from the wall.

They change to a high new house,  
He, she, all of them—aye,  
Clocks and carpets and chairs  
On the lawn all day,  
And brightest things that are theirs. . . .  
Ah, no ; the years, the years ;  
Down their carved names the rain-drop  
ploughs.

## HE PREFERS HER EARTHLY

THIS after-sunset is a sight for seeing,  
Cliff-heads of craggy cloud surrounding it.

—And dwell you in that glory-show?  
You may; for there are strange strange  
things in being,  
Stranger than I know.

Yet if that chasm of splendour claim your  
presence  
Which glows between the ash cloud and the  
dun,

How changed must be your mortal mould!  
Changed to a firmament-riding earthless  
essence

From what you were of old :

All too unlike the fond and fragile creature  
Then known to me. . . . Well, shall I say it  
plain?

I would not have you thus and there,  
But still would grieve on, missing you, still  
feature

You as the one you were.

## THE DOLLS

“WHENEVER you dress me dolls, mammy,  
    Why do you dress them so,  
And make them gallant soldiers,  
    When never a one I know ;  
And not as gentle ladies  
    With frills and frocks and curls,  
As people dress the dollies  
    Of other little girls? ”

Ah—why did she not answer :—  
    “ Because your mammy’s heed  
Is always gallant soldiers,  
    As well may be, indeed.  
One of them was your daddy,  
    His name I must not tell ;  
He’s not the dad who lives here,  
    But one I love too well.”

## MOLLY GONE

No more summer for Molly and me ;  
    There is snow on the tree,  
And the blackbirds plump large as the  
    rooks are, almost,  
And the water is hard  
Where they used to dip bills at the dawn ere  
    her figure was lost  
    To these coasts, now my prison close-  
    barred.

No more planting by Molly and me  
    Where the beds used to be  
Of sweet - william ; no training the  
    clambering rose  
    By the framework of fir  
Now bowering the pathway, whereon it swings  
    gaily and blows  
    As if calling commendment from her.

No more jauntings by Molly and me  
    To the town by the sea,  
Or along over Whitesheet to Wynyard's  
    green Gap,

Catching Montacute Crest  
To the right against Sedgmoor, and Corton-  
Hill's far-distant cap,  
And Pilsdon and Lewsdon to west.

No more singing by Molly to me  
In the evenings when she  
Was in mood and in voice, and the  
candles were lit,  
And past the porch-quoin  
The rays would spring out on the laurels; and  
dumbledores hit  
On the pane, as if wishing to join.

Where, then, is Molly, who's no more  
with me?  
—As I stand on this lea,  
Thinking thus, there's a many-flamed  
star in the air,  
That tosses a sign  
That her glance is regarding its face from her  
home, so that there  
Her eyes may have meetings with  
mine.

## A BACKWARD SPRING

THE trees are afraid to put forth buds,  
And there is timidity in the grass ;  
The plots lie gray where gouged by spuds,  
    And whether next week will pass  
Free of sly sour winds is the fret of each bush  
    Of barberry waiting to bloom.

Yet the snowdrop's face betrays no gloom,  
And the primrose pants in its heedless push,  
Though the myrtle asks if it's worth the fight  
    This year with frost and rime  
    To venture one more time  
On delicate leaves and buttons of white  
From the selfsame bough as at last year's  
    prime,  
And never to ruminate on or remember  
What happened to it in mid-December.

*April 1917.*

## LOOKING ACROSS

### I

It is dark in the sky,  
And silence is where  
Our laughs rang high ;  
And recall do I  
That One is out there.

### II

The dawn is not nigh,  
And the trees are bare,  
And the waterways sigh  
That a year has drawn by,  
And Two are out there.

### III

The wind drops to die  
Like the phantom of Care  
Too frail for a cry,  
And heart brings to eye  
That Three are out there.

## IV

This Life runs dry  
That once ran rare  
And rosy in dye,  
And fleet the days fly,  
And Four are out there.

## V

Tired, tired am I  
Of this earthly air,  
And my wraith asks : Why,  
Since these calm lie,  
Are not Five out there?

*December 1915.*



## AT A SEASIDE TOWN IN 1869

*(Young Lover's Reverie)*

I WENT and stood outside myself,  
    Spelled the dark sky  
    And ship-lights nigh,  
And grumbling winds that passed thereby.

Then next inside myself I looked,  
    And there, above  
    All, shone my Love,  
That nothing matched the image of.

Beyond myself again I ranged ;  
    And saw the free  
    Life by the sea,  
And folk indifferent to me.

O 'twas a charm to draw within  
    Thereafter, where  
    But she was ; care  
For one thing only, her hid there !

But so it chanced, without myself  
    I had to look,  
    And then I took  
More heed of what I had long forsook :

The boats, the sands, the esplanade,  
    The laughing crowd ;  
    Light-hearted, loud  
Greetings from some not ill-endowed ;

The evening sunlit cliffs, the talk,  
    Hailings and halts,  
    The keen sea-salts,  
The band, the Morgenblätter Waltz.

Still, when at night I drew inside  
    Forward she came,  
    Sad, but the same  
As when I first had known her name.

Then rose a time when, as by force,  
    Outwardly wooed  
    By contacts crude,  
Her image in abeyance stood. . . .

At last I said : This outside life  
    Shall not endure ;  
    I'll seek the pure  
Thought-world, and bask in her allure.

148      AT A SEASIDE TOWN

Myself again I crept within,  
    Scanned with keen care  
    The temple where  
She'd shone, but could not find her there.

I sought and sought.    But O her soul  
    Has not since thrown  
    Upon my own  
One beam !    Yea, she is gone, is gone.

*From an old note.*

.

## THE GLIMPSE

SHE sped through the door  
And, following in haste,  
And stirred to the core,  
I entered hot-faced ;  
But I could not find her,  
No sign was behind her.  
“Where is she ?” I said :  
—“Who ?” they asked that sat there ;  
“Not a soul’s come in sight.”  
—“A maid with red hair.”  
—“Ah.” They paled. “She is dead.  
People see her at night,  
But you are the first  
On whom she has burst  
In the keen common light.”

It was ages ago,  
When I was quite strong :  
I have waited since,—O,  
I have waited so long !  
—Yea, I set me to own  
The house, where now lone  
I dwell in void rooms  
Booming hollow as tombs !

But I never come near her,  
Though nightly I hear her.  
And my cheek has grown thin  
And my hair has grown gray  
With this waiting therein ;  
But she still keeps away !

## THE PEDESTRIAN

AN INCIDENT OF 1883

"SIR, will you let me give you a ride?  
*Nox Venit*, and the heath is wide."

—My phaeton-lantern shone on one

Young, fair, even fresh,

But burdened with flesh :

A leathern satchel at his side,

His breathings short, his coat undone.

'Twas as if his corpulent figure slopped

With the shake of his walking when he  
stopped,

And, though the night's pinch grew acute,

He wore but a thin

Wind-thridded suit,

Yet well-shaped shoes for walking in,

Artistic beaver, cane gold-topped.

"Alas, my friend," he said with a smile,

"I am daily bound to foot ten mile—

Wet, dry, or dark—before I rest.

Six months to live  
My doctors give  
Me as my prospect here, at best,  
Unless I vamp my sturdiest ! ”

His voice was that of a man refined,  
A man, one well could feel, of mind,  
Quite winning in its musical ease ;  
But in mould malign'd  
By some disease ;  
And I asked again. But he shook his head ;  
Then, as if more were due, he said :—

“ A student was I—of Schopenhauer,  
Kant, Hegel,—and the fountained bower  
Of the Muses, too, knew my regard :  
But ah—I fear me  
The grave gapes near me ! . . .  
Would I could this gross sheath discard,  
And rise an ethereal shape, unmarred ! ”

How I remember him !—his short breath,  
His aspect, marked for early death,  
As he dropped into the night for ever ;  
One caught in his prime  
Of high endeavour ;  
From all philosophies soon to sever  
Through an unconscienced trick of Time !

## “WHO’S IN THE NEXT ROOM?”

“WHO’S in the next room?—who?  
I seemed to see  
Somebody in the dawning passing through,  
Unknown to me.”  
“Nay : you saw nought. He passed in-  
visibly.”

“Who’s in the next room?—who?  
I seem to hear  
Somebody muttering firm in a language new  
That chills the ear.”  
“No : you catch not his tongue who has  
entered there.”

“Who’s in the next room?—who?  
I seem to feel  
His breath like a clammy draught, as if it  
drew  
From the Polar Wheel.”  
“No : none who breathes at all does the door  
conceal.”



154 "WHO'S IN NEXT ROOM?"

"Who's in the next room?—who?"

A figure wan

With a message to one in there of something  
due?

Shall I know him anon?"

"Yea he; and he brought such; and you'll  
know him anon."

## AT A COUNTRY FAIR

At a bygone Western country fair  
I saw a giant led by a dwarf  
With a red string like a long thin scarf;  
How much he was the stronger there  
The giant seemed unaware.

And then I saw that the giant was blind,  
And the dwarf a shrewd-eyed little thing;  
The giant, mild, timid, obeyed the string  
As if he had no independent mind,  
Or will of any kind.

Wherever the dwarf decided to go  
At his heels the other trotted meekly,  
(Perhaps—I know not—reproaching weakly)  
Like one Fate bade that it must be so,  
Whether he wished or no.

Various sights in various climes  
I have seen, and more I may see yet,  
But that sight never shall I forget,  
And have thought it the sorriest of panto-  
mimes,  
If once, a hundred times!

## THE MEMORIAL BRASS: 186—

“WHY do you weep there, O sweet lady,  
Why do you weep before that brass?—  
(I'm a mere student sketching the mediaeval)  
Is some late death lined there, alas?—  
Your father's? . . . Well, all pay the debt  
that paid he!”

“Young man, O must I tell!—My  
husband's! And under  
His name I set mine, and my *death*!—  
Its date left vacant till my heirs should fill it,  
Stating me faithful till my last breath.”  
—“Madam, that you are a widow wakes my  
wonder!”

“O wait! For last month I—re-  
married!  
And now I fear 'twas a deed amiss.  
We've just come home. And I am sick and  
saddened  
At what the new one will say to this;  
And will he think—think that I should have  
tarried?”

“I may add, surely,—with no wish to  
harm him—

That he’s a temper—yes, I fear !

And when he comes to church next Sunday  
morning,

And sees that written . . . O dear, O  
dear ! ”

—“ Madam, I swear your beauty will disarm  
him ! ”

## HER LOVE-BIRDS

WHEN I looked up at my love-birds  
That Sunday afternoon,  
There was in their tiny tune  
A dying fetch like broken words,  
When I looked up at my love-birds  
That Sunday afternoon.

When he, too, scanned the love-birds  
On entering there that day,  
'Twas as if he had nought to say  
Of his long journey citywards,  
When he, too, scanned the love-birds,  
On entering there that day.

And billed and billed the love-birds,  
As 'twere in fond despair  
At the stress of silence where  
Had once been tones in tenor thirds,  
And billed and billed the love-birds  
As 'twere in fond despair.

O, his speech that chilled the love-birds,  
    And smote like death on me,  
    As I learnt what was to be,  
And knew my life was broke in sherds !  
O, his speech that chilled the love-birds,  
    And smote like death on me !

## PAYING CALLS

I WENT by footpath and by stile  
    Beyond where bustle ends,  
Strayed here a mile and there a mile  
    And called upon some friends.

On certain ones I had not seen  
    For years past did I call,  
And then on others who had been  
    The oldest friends of all.

It was the time of midsummer  
    When they had used to roam ;  
But now, though tempting was the air,  
    I found them all at home.

I spoke to one and other of them  
    By mound and stone and tree  
Of things we had done ere days were dim,  
    But they spoke not to me.

## THE UPPER BIRCH-LEAVES

WARM yellowy-green  
In the blue serene,  
How they skip and sway  
On this autumn day!  
They cannot know  
What has happened below,—  
That their boughs down there  
Are already quite bare,  
That their own will be  
When a week has passed,—  
For they jig as in glee  
To this very last.

But no ; there lies  
At times in their tune  
A note that cries  
What at first I fear  
I did not hear :  
“ O we remember  
At each wind’s hollo—  
Though life holds yet—  
We go hence soon,  
For ’tis November ;  
—But that you follow  
You may forget ! ”



## “IT NEVER LOOKS LIKE SUMMER ”

“It never looks like summer here  
On Beeny by the sea.”  
But though she saw its look as drear,  
Summer it seemed to me.

It never looks like summer now  
Whatever weather's there ;  
But ah, it cannot anyhow,  
On Beeny or elsewhere !

BOSCASTLE,  
*March 8, 1913.*

## EVERYTHING COMES

“THE house is bleak and cold  
Built so new for me !  
All the winds upon the wold  
Search it through for me ;  
No screening trees abound,  
And the curious eyes around  
Keep on view for me.”

“My Love, I am planting trees  
As a screen for you  
Both from winds, and eyes that tease  
And peer in for you.  
Only wait till they have grown,  
No such bower will be known  
As I mean for you.”

“Then I will bear it, Love,  
And will wait,” she said.  
—So, with years, there grew a grove.  
“Skill how great !” she said.  
“As you wished, Dear ?”—“Yes, I see !  
But—I’m dying ; and for me  
’Tis too late,” she said.

## THE MAN WITH A PAST

THERE was merry-making  
When the first dart fell  
As a heralding,—  
Till grinned the fully bared thing,  
And froze like a spell—  
Like a spell.

Innocent was she,  
Innocent was I,  
Too simple we !  
Before us we did not see,  
Nearing, aught wry—  
Aught wry !

I can tell it not now,  
It was long ago ;  
And such things cow ;  
But that is why and how  
Two lives were so—  
Were so.

THE MAN WITH A PAST 165

Yes, the years matured,  
And the blows were three  
That time ensured  
On her, which she dumbly endured ;  
And one on me—  
One on me.

## HE FEARS HIS GOOD FORTUNE

THERE was a glorious time  
At an epoch of my prime ;  
Mornings beryl-bespread,  
And evenings golden-red ;  
    Nothing gray :  
And in my heart I said,  
“ However this chanced to be,  
It is too full for me,  
Too rare, too rapturous, rash,  
Its spell must close with a crash  
    Some day ! ”

The radiance went on  
Anon and yet anon,  
And sweetness fell around  
Like manna on the ground.  
    “ I’ve no claim,”  
Said I, “ to be thus crowned :  
I am not worthy this :—  
Must it not go amiss ?—  
Well . . . let the end foreseen  
Come duly !—I am serene.”  
    —And it came.

## HE WONDERS ABOUT HIMSELF

No use hoping, or feeling vexed,  
Tugged by a force above or under  
Like some fantocine, much I wonder  
What I shall find me doing next !

Shall I be rushing where bright eyes be?  
Shall I be suffering sorrows seven ?  
Shall I be watching the stars of heaven,  
Thinking one of them looks like thee ?

Part is mine of the general Will,  
Cannot my share in the sum of sources  
Bend a digit the poise of forces,  
And a fair desire fulfil ?

*Nov.* 1893.

## JUBILATE

“THE very last time I ever was here,” he said,  
“I saw much less of the quick than I saw of  
the dead.”

—He was a man I had met with somewhere  
before,  
But how or when I now could recall no more.

“The hazy mazy moonlight at one in the  
morning  
Spread out as a sea across the frozen snow,  
Glazed to live sparkles like the great breast-  
plate adorning  
The priest of the Temple, with Urim and  
Thummim aglow.

“The yew-tree arms, glued hard to the stiff  
stark air,  
Hung still in the village sky as theatre-scenes  
When I came by the churchyard wall, and  
halted there  
At a shut-in sound of fiddles and tambourines.

“ And as I stood hearkening, dulcimers, haut-  
boys, and shawms,  
And violoncellos, and a three-stringed double-  
bass,  
Joined in, and were intermixed with a singing  
of psalms ;  
And I looked over at the dead men’s dwelling-  
place.

“ Through the shine of the slippery snow I  
now could see,  
As it were through a crystal roof, a great  
company  
Of the dead minueting in stately step under-  
ground  
To the tune of the instruments I had before  
heard sound.

“ It was ‘ Eden New,’ and dancing they sang  
in a chore,  
‘ We are out of it all !—yea, in Little-Ease  
cramped no more !’  
And their shrouded figures pacing with joy  
I could see  
As you see the stage from the gallery. And  
they had no heed of me.

“ And I lifted my head quite dazed from the  
churchyard wall  
And I doubted not that it warned I should  
soon have my call.



But—" . . . Then in the ashes he emptied  
the dregs of his cup,  
And onward he went, and the darkness  
swallowed him up.

## HE REVISITS HIS FIRST SCHOOL

I SHOULD not have shown in the flesh,  
I ought to have gone as a ghost ;  
It was awkward, unseemly almost,  
Standing solidly there as when fresh,  
    Pink, tiny, crisp-curled,  
    My pinions yet furled  
    From the winds of the world.

After waiting so many a year  
To wait longer, and go as a sprite  
From the tomb at the mid of some night  
Was the right, radiant way to appear ;  
    Not as one wanzing weak  
    From life's roar and reek,  
    His rest still to seek :

Yea, beglimpsed through the quaint quarried  
    glass  
Of green moonlight, by me greener made,  
When they'd cry, perhaps, "There sits his  
    shade

## 172 HE REVISITS HIS FIRST SCHOOL

In his olden haunt—just as he was  
When in Walkingame he  
Conned the grand Rule-of-Three  
With the bent of a bee.”

But to show in the afternoon sun,  
With an aspect of hollow-eyed care,  
When none wished to see me come there,  
Was a garish thing, better undone.  
Yes ; wrong was the way ;  
But yet, let me say,  
I may right it—some day.

## “I THOUGHT, MY HEART”

I THOUGHT, my Heart, that you had healed  
Of those sore smartings of the past,  
And that the summers had oversealed

All mark of them at last.

But closely scanning in the night  
I saw them standing crimson-bright

Just as she made them :

Nothing could fade them ;

Yea, I can swear

That there they were—

They still were there !

Then the Vision of her who cut them came,  
And looking over my shoulder said,

“ I am sure you deal me all the blame

For those sharp smarts and red ;

But meet me, dearest, to-morrow night,

In the churchyard at the moon's half-height,

And so strange a kiss

Shall be mine, I wis,

That you'll cease to know

If the wounds you show

Be there or no ! ”

## FRAGMENT

At last I entered a long dark gallery,  
Catacomb-lined ; and ranged at the side  
Were the bodies of men from far and wide  
Who, motion past, were nevertheless not dead.

“The sense of waiting here strikes strong ;  
Everyone’s waiting, waiting, it seems to me ;  
What are you waiting for so long?—  
What is to happen?” I said.

“O we are waiting for one called God,” said  
they,  
“(Though by some the Will, or Force, or  
Laws ;  
And, vaguely, by some, the Ultimate  
Cause ;)  
Waiting for him to see us before we are clay.  
Yes ; waiting, waiting, for God *to know*  
*it.*” . . . .

“To know what?” questioned I.  
“To know how things have been going on  
earth and below it :

It is clear he must know some day."  
I thereon asked them why.

"Since he made us humble pioneers  
Of himself in consciousness of Life's tears,  
It needs no mighty prophecy  
To tell that what he could mindlessly show  
His creatures, he himself will know.

"By some still close-cowled mystery  
We have reached feeling faster than he,  
But he will overtake us anon,  
If the world goes on."

## MIDNIGHT ON THE GREAT WESTERN

IN the third-class seat sat the journeying boy,  
    And the roof-lamp's oily flame  
Played down on his listless form and face,  
Bewrapt past knowing to what he was going,  
    Or whence he came.

IN the band of his hat the journeying boy  
    Had a ticket stuck ; and a string  
Around his neck bore the key of his box,  
That twinkled gleams of the lamp's sad beams  
    Like a living thing.

What past can be yours, O journeying boy  
    Towards a world unknown,  
Who calmly, as if incurious quite  
On all at stake, can undertake  
    This plunge alone ?

Knows your soul a sphere, O journeying boy,  
    Our rude realms far above,  
Whence with spacious vision you mark and  
    mete  
This region of sin that you find you in,  
    But are not of ?

## HONEYMOON TIME AT AN INN

At the shiver of morning, a little before the  
false dawn,  
The moon was at the window-square,  
Deedily brooding in deformed decay—  
The curve hewn off her cheek as by an  
adze ;  
At the shiver of morning a little before the  
false dawn  
So the moon looked in there.

Her speechless eyeing reached across the  
chamber,  
Where lay two souls opprest,  
One a white lady sighing, "Why am I  
sad !"  
To him who sighed back, "Sad, my Love,  
am I !"  
And speechlessly the old moon conned the  
chamber,  
And these two reft of rest.



While their large-pupilled vision swept the  
scene there,

Nought seeming imminent,  
Something fell sheer, and crashed, and from  
the floor

Lay glittering at the pair with a shattered  
gaze,

While their large-pupilled vision swept the  
scene there,

And the many-eyed thing outleant.

With a start they saw that it was an old-time  
pier-glass

Which had stood on the mantel near,  
Its silvering blemished,—yes, as if worn  
away

By the eyes of the countless dead who had  
smirked at it

Ere these two ever knew that old-time pier-  
glass

And its vague and vacant leer.

As he looked, his bride like a moth skimmed  
forth, and kneeling

Quick, with quivering sighs,  
Gathered the pieces under the moon's sly  
ray,

Unwitting as an automaton what she  
did ;

Till he entreated, hasting to where she was  
kneeling,

“Let it stay where it lies !”

“Long years of sorrow this means !” breathed  
the lady

As they retired. “Alas !”

And she lifted one pale hand across her  
eyes.

“Don’t trouble, Love ; it’s nothing,” the  
bridegroom said.

“Long years of sorrow for us !” murmured  
the lady,

“Or ever this evil pass !”

And the Spirits Ironical laughed behind the  
wainscot,

And the Spirits of Pity sighed.

“It’s good,” said the Spirits Ironical, “to  
tickle their minds

With a portent of their wedlock’s after-  
grinds.”

And the Spirits of Pity sighed behind the  
wainscot,

“It’s a portent we cannot abide !

“More, what shall happen to prove the truth  
of the portent ?”

—“ Oh ; in brief, they will fade till old,  
And their loves grow numbed ere death, by  
the cark of care.”

—“ But nought see we that asks for por-  
tents there?—

’Tis the lot of all.”—“ Well, no less true is a  
portent  
That it fits all mortal mould.”

## THE ROBIN

WHEN up aloft  
I fly and fly,  
I see in pools  
The shining sky,  
And a happy bird  
Am I, am I!

When I descend  
Towards their brink  
I stand, and look,  
And stoop, and drink,  
And bathe my wings,  
And chink and prink.

When winter frost  
Makes earth as steel  
I search and search  
But find no meal,  
And most unhappy  
Then I feel.

But when it lasts,  
And snows still fall,  
I get to feel  
No grief at all,  
For I turn to a cold stiff  
Feathery ball !

“I ROSE AND WENT TO ROU'TOR  
TOWN”

*(She, alone)*

I ROSE and went to Rou'tor Town  
    With gaiety and good heart,  
    And ardour for the start,  
That morning ere the moon was down  
That lit me off to Rou'tor Town  
    With gaiety and good heart.

When sojourn soon at Rou'tor Town  
    Wrote sorrows on my face,  
    I strove that none should trace  
The pale and gray, once pink and brown,  
When sojourn soon at Rou'tor Town  
    Wrote sorrows on my face.

The evil wrought at Rou'tor Town  
    On him I'd loved so true  
    I cannot tell anew :  
But nought can quench, but nought can drown  
The evil wrought at Rou'tor Town  
    On him I'd loved so true !

## THE NETTLES

THIS, then, is the grave of my son,  
Whose heart she won ! And nettles grow  
Upon his mound ; and she lives just below.

How he upbraided me, and left,  
And our lives were cleft, because I said  
She was hard, unfeeling, caring but to wed.

Well, to see this sight I have fared these  
miles,  
And her firelight smiles from her window  
there,  
Whom he left his mother to cherish with  
tender care !

It is enough. I'll turn and go ;  
Yes, nettles grow where lone lies he,  
Who spurned me for seeing what he could  
not see.

## IN A WAITING-ROOM

ON a morning sick as the day of doom  
With the drizzling gray  
Of an English May,  
There were few in the railway waiting-room.  
About its walls were framed and varnished  
Pictures of liners, fly-blown, tarnished.  
The table bore a Testament  
For travellers' reading, if suchwise bent.

I read it on and on,  
And, thronging the Gospel of Saint John,  
Were figures—additions, multiplications—  
By some one scrawled, with sundry emenda-  
tions ;  
Not scoffingly designed,  
But with an absent mind,—  
Plainly a bagman's counts of cost,  
What he had profited, what lost ;  
And whilst I wondered if there could have  
been  
Any particle of a soul  
In that poor man at all,



To cypher rates of wage  
 Upon that printed page,  
 There joined in the charmless scene  
 And stood over me and the scribbled book  
 (To lend the hour's mean hue  
 A smear of tragedy too)  
 A soldier and wife, with haggard look  
 Subdued to stone by strong endeavour ;  
 And then I heard  
 From a casual word  
 They were parting as they believed for ever.

But next there came  
 Like the eastern flame  
 Of some high altar, children—a pair—  
 Who laughed at the fly-blown pictures  
 there.  
 “Here are the lovely ships that we,  
 Mother, are by and by going to see !  
 When we get there it's 'most sure to be fine,  
 And the band will play, and the sun will  
 shine !”

It rained on the skylight with a din  
 As we waited and still no train came in ;  
 But the words of the child in the squalid  
 room  
 Had spread a glory through the gloom.

## THE CLOCK-WINDER

It is dark as a cave,  
Or a vault in the nave  
When the iron door  
Is closed, and the floor  
Of the church relaid  
With trowel and spade.

But the parish-clerk  
Cares not for the dark  
As he winds in the tower  
At a regular hour  
The rheumatic clock,  
Whose dilatory knock  
You can hear when praying  
At the day's decaying,  
Or at any lone while  
From a pew in the aisle.

Up, up from the ground  
Around and around  
In the turret stair  
He clambers, to where  
The wheelwork is,

With its tick, click, whizz,  
Reposefully measuring  
Each day to its end  
That mortal men spend  
In sorrowing and pleasuring  
Nightly thus does he climb  
To the trackway of Time.

Him I followed one night  
To this place without light,  
And, ere I spoke, heard  
Him say, word by word,  
At the end of his winding,  
The darkness unminding :—

“So I wipe out one more,  
My Dear, of the sore  
Sad days that still be,  
Like a drying Dead Sea,  
Between you and me !”

Who she was no man knew :  
He had long borne him blind  
To all womankind ;  
And was ever one who  
Kept his past out of view.

## OLD EXCURSIONS

“WHAT’S the good of going to Ridgeway,  
Cerne, or Sydling Mill,  
Or to Yell’ham Hill,  
Blithely bearing Casterbridge-way  
As we used to do ?  
She will no more climb up there,  
Or be visible anywhere  
In those haunts we knew.”

But to-night, while walking weary,  
Near me seemed her shade,  
Come as ’twere to upbraid  
This my mood in deeming dreary  
Scenes that used to please ;  
And, if she did come to me,  
Still solicitous, there may be  
Good in going to these.

So, I’ll care to roam to Ridgeway,  
Cerne, or Sydling Mill,  
Or to Yell’ham Hill,

Blithely bearing Casterbridge-way  
As we used to do,  
Since her phasm may flit out there,  
And may greet me anywhere  
In those haunts we knew.

*April 1913.*

## THE MASKED FACE

I FOUND me in a great surging space,  
At either end a door,  
And I said : " What is this giddy place,  
With no firm-fixed floor,  
That I knew not of before ? "  
" It is Life," said a mask-clad face.

I asked : " But how do I come here,  
Who never wished to come ;  
Can the light and air be made more clear,  
The floor more quiet some,  
And the doors set wide ? They numb  
Fast-locked, and fill with fear."

The mask put on a bleak smile then,  
And said, " O vassal-wight,  
There once complained a goosequill pen  
To the scribe of the Infinite  
Of the words it had to write  
Because they were past its ken."

## IN A WHISPERING GALLERY

THAT whisper takes the voice  
Of a Spirit's compassionings  
Close, but invisible,  
And throws me under a spell  
At the kindling vision it brings ;  
And for a moment I rejoice,  
And believe in transcendent things  
That would mould from this muddy earth  
A spot for the splendid birth  
Of everlasting lives,  
Whereto no night arrives ;  
And this gaunt gray gallery  
A tabernacle of worth  
On this drab-aired afternoon,  
When you can barely see  
Across its hazed lacune  
If opposite aught there be  
Of fleshed humanity  
Wherewith I may commune ;  
Or if the voice so near  
Be a soul's voice floating here.

## THE SOMETHING THAT SAVED HIM

It was when  
Whirls of thick waters laved me  
Again and again,  
That something arose and saved me ;  
Yea, it was then.

In that day  
Unseeing the azure went I  
On my way,  
And to white winter bent I,  
Knowing no May.

Reft of renown,  
Under the night clouds beating  
Up and down,  
In my needfulness greeting  
Cit and clown.

Long there had been  
Much of a murky colour  
In the scene,  
Dull prospects meeting duller ;  
Nought between.



194 SOMETHING THAT SAVED HIM

    Last, there loomed  
A closing-in blind alley,  
    Though there boomed  
A feeble summons to rally  
    Where it gloomed.

    The clock rang ;  
The hour brought a hand to deliver ;  
    I upsprang,  
And looked back at den, ditch and river,  
    And sang.

•

## THE ENEMY'S PORTRAIT

HE saw the portrait of his enemy, offered  
At auction in a street he journeyed nigh,  
That enemy, now late dead, who in his life-  
time

Had injured deeply him the passer-by.  
“To get that picture, pleased be God, I’ll try,  
And utterly destroy it ; and no more  
Shall be inflicted on man’s mortal eye  
A countenance so sinister and sore ! ”

And so he bought the painting. Driving  
homeward,

“The frame will come in useful,” he declared,  
“The rest is fuel.” On his arrival, weary,  
Asked what he bore with him, and how he  
fared,

He said he had bid for a picture, though he  
cared

For the frame only : on the morrow he  
Would burn the canvas, which could well be  
spared,

Seeing that it portrayed his enemy.

## 196 THE ENEMY'S PORTRAIT

Next day some other duty found him busy :  
The foe was laid his face against the wall ;  
But on the next he set himself to loosen  
The straining-strips. And then a casual call  
Prevented his proceeding therewithal ;  
And thus the picture waited, day by day,  
Its owner's pleasure, like a wretched thrall,  
Until a month and more had slipped away.

And then upon a morn he found it shifted,  
Hung in a corner by a servitor.  
"Why did you take on you to hang that  
picture ?  
You know it was the frame I bought it for."  
"It stood in the way of every visitor,  
And I just hitched it there."—"Well, it  
must go :  
I don't commemorate men whom I abhor.  
Remind me 'tis to do. The frame I'll stow."

But things become forgotten. In the shadow  
Of the dark corner hung it by its string,  
And there it stayed—once noticed by its  
owner,  
Who said, "Ah me—I must destroy that  
thing !"  
But when he died, there, none remembering,  
It hung, till moved to prominence, as one  
sees ;  
And comers pause and say, examining,  
"I thought they were the bitterest enemies?"

## IMAGININGS

SHE saw herself a lady  
    With fifty frocks in wear,  
And rolling wheels, and rooms the best,  
    And faithful maidens' care,  
And open lawns and shady  
    For weathers warm or drear.

She found herself a striver,  
    All liberal gifts debarred,  
With days of gloom, and movements stressed,  
    And early visions marred,  
And got no man to wive her  
    But one whose lot was hard.

Yet in the moony night-time  
    She steals to stile and lea  
During his heavy slumberous rest  
    When homecome wearily,  
And dreams of some blest bright-time  
    She knows can never be.

## ON THE DOORSTEP

THE rain imprinted the step's wet shine  
With target-circles that quivered and crossed  
As I was leaving this porch of mine ;  
When from within there swelled and paused  
    A song's sweet note ;  
And back I turned, and thought,  
    " Here I'll abide."

The step shines wet beneath the rain,  
Which prints its circles as heretofore ;  
I watch them from the porch again,  
But no song-notes within the door  
    Now call to me  
To shun the dripping lea  
    And forth I stride.

*Jan. 1914.*

## SIGNS AND TOKENS

SAID the red-cloaked crone  
In a whispered moan :

“ The dead man was limp  
When laid in his chest ;  
Yea, limp ; and why  
But to signify  
That the grave will crimp  
Ere next year’s sun  
Yet another one  
Of those in that house—  
It may be the best—  
For its endless drowse ! ”

Said the brown-shawled dame  
To confirm the same :

“ And the slothful flies  
On the rotting fruit  
Have been seen to wear  
While crawling there  
Crape scarves, by eyes  
That were quick and acute ;

As did those that had pitched  
On the cows by the pails,  
And with flaps of their tails  
Were far away switched."

Said the third in plaid,  
Each word being weighed :

"And trotting does  
In the park, in the lane,  
And just outside  
The shuttered pane,  
Have also been heard—  
Quick feet as light  
As the feet of a sprite—  
And the wise mind knows  
What things may betide  
When such has occurred."

Cried the black-craped fourth,  
Cold faced as the north :

"O, though giving such  
Some head-room, I smile  
At your falterings  
When noting those things  
Round your domicile!  
For what, what can touch  
One whom, riven of all  
That makes life gay,  
No hints can appal  
Of more takings away!"

## PATHS OF FORMER TIME

No ; no ;  
It must not be so :  
They are the ways we do not go.



Still chew  
The kine, and moo  
In the meadows we used to wander through ;

Still purl  
The rivulets and curl  
Towards the weirs with a musical swirl ;

Haymakers  
As in former years  
Rake rolls into heaps that the pitchfork rears ;

Wheels crack  
On the turfy track  
The waggon pursues with its toppling pack.



202    PATHS OF FORMER TIME

“ Why then shun—  
Since summer's not done—  
All this because of the lack of one ? ”

Had you been  
Sharer of that scene  
You would not ask while it bites in keen

Why it is so  
We can no more go  
By the summer paths we used to know !

1913.

## THE CLOCK OF THE YEARS ·

“A spirit passed before my face ; the hair of my  
flesh stood up.”

AND the Spirit said,  
“I can make the clock of the years go  
backward,  
But am loth to stop it where you will.”  
And I cried, “Agreed  
To that. Proceed :  
It’s better than dead !”

He answered, “Peace” ;  
And called her up—as last before me ;  
Then younger, younger she freshed, to the  
year  
I first had known  
Her woman-grown,  
And I cried, “Cease !—

“Thus far is good—  
It is enough—let her stay thus always !”  
But alas for me. He shook his head :

204 THE CLOCK OF THE YEARS

No stop was there ;  
And she waned child-fair,  
And to babyhood.

Still less in mien  
To my great sorrow became she slowly,  
And smalled till she was nought at all  
In his checkless griff ;  
And it was as if  
She had never been.

“ Better,” I plained,  
“ She were dead as before ! The memory of  
her  
Had lived in me ; but it cannot now ! ”  
And coldly his voice :  
“ It was your choice  
To mar the ordained.”

1916.

## AT THE PIANO

A WOMAN was playing,  
A man looking on ;  
And the mould of her face,  
And her neck, and her hair,  
Which the rays fell upon  
Of the two candles there,  
Sent him mentally straying  
In some fancy-place  
Where pain had no trace.

A cowed Apparition  
Came pushing between ;  
And her notes seemed to sigh,  
And the lights to burn pale,  
As a spell numbed the scene.  
But the maid saw no bale,  
And the man no monition ;  
And Time laughed awry,  
And the Phantom hid nigh.

## THE SHADOW ON THE STONE

I WENT by the Druid stone  
That broods in the garden white and lone,  
And I stopped and looked at the shifting  
    shadows  
That at some moments fall thereon  
From the tree hard by with a rhythmic  
    swing,  
And they shaped in my imagining  
To the shade that a well-known head and  
    shoulders  
Threw there when she was gardening.

I thought her behind my back,  
Yea, her I long had learned to lack,  
And I said : "I am sure you are standing  
    behind me,  
Though how do you get into this old  
    track ?"  
And there was no sound but the fall of a  
    leaf  
As a sad response ; and to keep down grief  
I would not turn my head to discover  
That there was nothing in my belief.

## SHADOW ON THE STONE 207

Yet I wanted to look and see  
That nobody stood at the back of me ;  
But I thought once more : " Nay, I'll not  
    unvision  
A shape which, somehow, there may be."  
So I went on softly from the glade,  
And left her behind me throwing her shade,  
As she were indeed an apparition—  
My head unturned lest my dream should  
    fade.

*Begun 1913 : finished 1916.*

## IN THE GARDEN

(M. H.)

WE waited for the sun  
To break its cloudy prison  
(For day was not yet done,  
And night still unbegun)  
Leaning by the dial.

After many a trial—  
We all silent there—  
It burst as new-arisen,  
Throwing a shade to where  
Time travelled at that minute.

Little saw we in it,  
But this much I know,  
Of lookers on that shade,  
Her towards whom it made  
Soonest had to go.

1915.

## THE TREE AND THE LADY

I HAVE done all I could  
For that lady I knew ! Through the heats I  
have shaded her,  
Drawn to her songsters when summer has  
jaded her,  
Home from the heath or the wood.

At the mirth-time of May,  
When my shadow first lured her, I'd donned  
my new bravery  
Of greenth : 'twas my all. Now I shiver in  
slavery,  
Icicles grieving me gray.

Plumed to every twig's end  
I could tempt her chair under me. Much did  
I treasure her  
During those days she had nothing to pleasure  
her ;  
Mutely she used me as friend.



210 THE TREE AND THE LADY

I'm a skeleton now,  
And she's gone, craving warmth. The rime  
sticks like a skin to me ;  
Through me Arcturus peers ; Nor'lights shoot  
into me ;  
Gone is she, scorning my bough!

## AN UPBRAIDING

Now I am dead you sing to me  
    The songs we used to know,  
But while I lived you had no wish  
    Or care for doing so.

Now I am dead you come to me  
    In the moonlight, comfortless ;  
Ah, what would I have given alive  
    To win such tenderness !

When you are dead, and stand to me  
    Not differenced, as now,  
But like again, will you be cold  
    As when we lived, or how ?

## THE YOUNG GLASS-STAINER

“THESE Gothic windows, how they wear me  
out

With cusp and foil, and nothing straight or  
square,

Crude colours, leaden borders roundabout,  
And fitting in Peter here, and Matthew  
there!

“What a vocation ! Here do I draw now  
The abnormal, loving the Hellenic norm ;  
Martha I paint, and dream of Hera’s brow,  
Mary, and think of Aphrodite’s form.”

*Nov.* 1893.

## LOOKING AT A PICTURE ON AN ANNIVERSARY

BUT don't you know it, my dear,  
Don't you know it,  
That this day of the year  
(What rainbow-rays embow it !)  
We met, strangers confessed,  
But parted—blest ?

Though at this query, my dear,  
There in your frame  
Unmoved you still appear,  
You must be thinking the same,  
But keep that look demure  
Just to allure.

And now at length a trace  
I surely vision  
Upon that wistful face  
Of old-time recognition,  
Smiling forth, " Yes, as you say,  
It is the day."

214    LOOKING AT A PICTURE

For this one phase of you  
    Now left on earth  
This great date must endue  
With pulsings of rebirth?—  
I see them vitalize  
    Those two deep eyes!

But if this face I con  
    Does not declare  
Consciousness living on  
Still in it, little I care  
To live myself, my dear,  
    Lone-labouring here!

*Spring 1913.*

## THE CHOIRMASTER'S BURIAL

HE often would ask us  
That, when he died,  
After playing so many  
To their last rest,  
If out of us any  
Should here abide,  
And it would not task us,  
We would with our lutes  
Play over him  
By his grave-brim  
The psalm he liked best—  
The one whose sense suits  
“Mount Ephraim”—  
And perhaps we should seem  
To him, in Death's dream,  
Like the seraphim.

As soon as I knew  
That his spirit was gone  
I thought this his due,  
And spoke thereupon.

"I think," said the vicar,  
"A read service quicker  
Than viols out-of-doors  
In these frosts and hoars.  
That old-fashioned way  
Requires a fine day,  
And it seems to me  
It had better not be."

Hence, that afternoon,  
Though never knew he  
That his wish could not be,  
To get through it faster  
They buried the master  
Without any tune.

But 'twas said that, when  
At the dead of next night  
The vicar looked out,  
There struck on his ken  
Thronged roundabout,  
Where the frost was graying  
The headstoned grass,  
A band all in white  
Like the saints in church-glass,  
Singing and playing  
The ancient stave  
By the choirmaster's grave.

Such the tenor man told  
When he had grown old.

## THE MAN WHO FORGOT

AT a lonely cross where bye-roads met  
I sat upon a gate ;  
I saw the sun decline and set,  
And still was fain to wait.

A trotting boy passed up the way  
And roused me from my thought ;  
I called to him, and showed where lay  
A spot I shyly sought.

“ A summer-house fair stands hidden where  
You see the moonlight thrown ;  
Go, tell me if within it there  
A lady sits alone.”

He half demurred, but took the track,  
And silence held the scene ;  
I saw his figure rambling back ;  
I asked him if he had been.



218 THE MAN WHO FORGOT

“I went just where you said, but found  
No summer-house was there :  
Beyond the slope 'tis all bare ground ;  
Nothing stands anywhere.

“A man asked what my brains were worth ;  
The house, he said, grew rotten,  
And was pulled down before my birth,  
And is almost forgotten !”

My right mind woke, and I stood dumb ;  
Forty years' frost and flower  
Had fled since I'd used to come  
To meet her in that bower.

## WHILE DRAWING IN A CHURCH- YARD

“It is sad that so many of worth,  
Still in the flesh,” soughed the yew,  
“Misjudge their lot whom kindly earth  
Secludes from view.

“They ride their diurnal round  
Each day-span’s sum of hours  
In peerless ease, without jolt or bound  
Or ache like ours.

“If the living could but hear  
What is heard by my roots as they creep  
Round the restful flock, and the things said  
there,  
No one would weep.”

“‘Now set among the wise,’  
They say : ‘Enlarged in scope,  
That no God trumpet us to rise  
We truly hope.’”

I listened to his strange tale `  
In the mood that stillness brings,  
And I grew to accept as the day wore pale  
That show of things.

“FOR LIFE I HAD NEVER CARED  
GREATLY”

FOR Life I had never cared greatly,  
As worth a man's while ;  
Peradventures unsought,  
Peradventures that finished in nought,  
Had kept me from youth and through man-  
hood till lately  
Unwon by its style.

In earliest years—why I know not—  
I viewed it askance ;  
Conditions of doubt,  
Conditions that leaked slowly out,  
May haply have bent me to stand and to  
show not  
Much zest for its dance.

With symphonies soft and sweet colour  
It courted me then,  
Till evasions seemed wrong,

Till evasions gave in to its song,  
And I warmed, until living aloofly loomed  
duller  
Than life among men.

Anew I found nought to set eyes on,  
When, lifting its hand,  
It uncloaked a star,  
Uncloaked it from fog-damps afar,  
And showed its beams burning from pole to  
horizon  
As bright as a brand.

And so, the rough highway forgetting,  
I pace hill and dale  
Regarding the sky,  
Regarding the vision on high,  
And thus re-illumed have no humour for  
letting  
My pilgrimage fail.

POEMS OF WAR AND  
PATRIOTISM



## “MEN WHO MARCH AWAY”

(SONG OF THE SOLDIERS)

WHAT of the faith and fire within us  
Men who march away  
Ere the barn-cocks say  
Night is growing gray,  
Leaving all that here can win us ;  
What of the faith and fire within us  
Men who march away ?

Is it a purblind prank, O think you,  
Friend with the musing eye,  
Who watch us stepping by  
With doubt and dolorous sigh ?  
Can much pondering so hoodwink you !  
Is it a purblind prank, O think you,  
Friend with the musing eye ?

Nay. We well see what we are doing,  
Though some may not see—  
Dalliers as they be—  
England's need are we ;  
Her distress would leave us rueing :  
Nay. We well see what we are doing,  
Though some may not see !



In our heart of hearts believing  
Victory crowns the just,  
And that braggarts must  
Surely bite the dust,  
Press we to the field ungrieving,  
In our heart of hearts believing  
Victory crowns the just.

Hence the faith and fire within us  
Men who march away  
Ere the barn-cocks say  
Night is growing gray,  
Leaving all that here can win us ;  
Hence the faith and fire within us  
Men who march away.

*September 5, 1914.*

## HIS COUNTRY

I JOURNEYED from my native spot  
    Across the south sea shine,  
And found that people in hall and cot  
Laboured and suffered each his lot  
    Even as I did mine.

He travels  
southward,  
and looks  
around ;

Thus noting them in meads and marts  
    It did not seem to me  
That my dear country with its hearts,  
Minds, yearnings, worse and better parts  
    Had ended with the sea.

and cannot  
discover the  
boundary

I further and further went anon,  
    As such I still surveyed,  
And further yet—yea, on and on,  
And all the men I looked upon  
    Had heart-strings fellow-made.

of his  
native  
country ;

I traced the whole terrestrial round,  
    Homing the other side ;  
Then said I, "What is there to bound  
My denizenship ? It seems I have found  
    Its scope to be world-wide."

or where  
his duties to  
his fellow-  
creatures end ;

nor who  
are his  
enemies.

I asked me : “ Whom have I to fight,  
And whom have I to dare,  
And whom to weaken, crush, and blight ?  
My country seems to have kept in sight  
On my way everywhere.”

1913.

## ENGLAND TO GERMANY IN 1914

“O ENGLAND, may God punish thee !”  
—Is it that Teuton genius flowers  
Only to breathe malignity  
Upon its friend of earlier hours?  
—We have eaten your bread, you have eaten  
ours,  
We have loved your burgs, your pines’ green  
moan,  
Fair Rhine-stream, and its storied towers ;  
Your shining souls of deathless dowers  
Have won us as they were our own :

We have nursed no dreams to shed your  
blood,  
We have matched your might not ran-  
corously,  
Save a flushed few whose blatant mood  
You heard and marked as well as we  
To tongue not in their country’s key ;  
But yet you cry with face aflame,  
“O England, may God punish thee !”  
And foul in onward history,  
And present sight, your ancient name.

*Autumn 1914.*

## ON THE BELGIAN EXPATRIATION

I DREAMT that people from the Land of  
Chimes

Arrived one autumn morning with their bells,  
To hoist them on the towers and citadels  
Of my own country, that the musical rhymes

Rung by them into space at meted times  
Amid the market's daily stir and stress,  
And the night's empty star-lit silentness,  
Might solace souls of this and kindred climes.

Then I awoke ; and lo, before me stood  
The visioned ones, but pale and full of fear ;  
From Bruges they came, and Antwerp, and  
Ostend,

No carillons in their train. Foes of mad  
mood

Had shattered these to shards amid the gear  
Of ravaged roof, and smouldering gable-end.

*October 18, 1914.*

## AN APPEAL TO AMERICA ON BEHALF OF THE BELGIAN DESTITUTE

SEVEN millions stand  
Emaciate, in that ancient Delta-land :—  
We here, full-charged with our own maimed  
and dead,  
And coiled in throbbing conflicts slow and  
sore,  
Can poorly soothe these ails unmerited  
Of souls forlorn upon the facing shore !—  
Where naked, gaunt, in endless band on band  
Seven millions stand.

No man can say  
To your great country that, with scant delay,  
You must, perforce, ease them in their loud  
need :  
We know that nearer first your duty lies ;  
But—is it much to ask that you let plead  
Your lovingkindness with you—wooing—  
wise—  
Albeit that aught you owe, and must repay,  
No man can say ?

*December 1914.*

## THE PITY OF IT

I WALKED in loamy Wessex lanes, afar  
From rail-track and from highway, and I  
    heard  
In field and farmstead many an ancient word  
Of local lineage like " 'Thu bist," " 'Er war,"  
" 'Ich woll," " 'Er sholl," and by-talk similar,  
Nigh as they speak who in this month's moon  
    gird  
At England's very loins, thereunto spurred  
By gangs whose glory threats and slaughters  
    are.

Then seemed a Heart crying : " Whosoever  
    they be  
At root and bottom of this, who flung this  
    flame  
Between kin folk kin tongued even as are we,  
" Sinister, ugly, lurid, be their fame ;  
May their familiars grow to shun their name,  
And their brood perish everlastingly."

*April 1915.*

## IN TIME OF WARS AND TUMULTS

“WOULD that I’d not drawn breath here!”  
    some one said,  
“To stalk upon this stage of evil deeds,  
Where purposelessly month by month proceeds  
A play so sorely shaped and blood-bespread.”

Yet had his spark not quickened, but lain dead  
To the gross spectacles of this our day,  
And never put on the proffered cloak of clay,  
He had but known not things now manifested;

Life would have swirled the same. Morns  
    would have dawned  
On the uprooting by the night-gun’s stroke  
Of what the yester noonshine brought to  
    flower ;

Brown martial brows in dying throes have  
    wanned  
Despite his absence ; hearts no fewer been  
    broke  
By Empery’s insatiate lust of power.

1915.



IN TIME OF  
"THE BREAKING OF NATIONS"<sup>1</sup>

I

ONLY a man harrowing clods  
In a slow silent walk  
With an old horse that stumbles and nods  
Half asleep as they stalk.

II

Only thin smoke without flame  
From the heaps of couch-grass ;  
Yet this will go onward the same  
Though Dynasties pass.

III

Yonder a maid and her wight  
Come whispering by :  
War's annals will cloud into night  
Ere their story die.

1915.

<sup>1</sup> Jer. li. 20.

## CRY OF THE HOMELESS

AFTER THE PRUSSIAN INVASION OF BELGIUM

“INSTIGATOR of the ruin—  
Whichsoever thou mayst be  
Of the masterful of Europe  
That contrived our misery—  
Hear the wormwood-worded greeting  
From each city, shore, and lea  
Of thy victims :  
“Conqueror, all hail to thee !”

“Yea : ‘ All hail ! ’ we grimly shout thee  
That wast author, fount, and head  
Of these wounds, whoever proven  
When our times are throughly read.  
‘ May thy loved be slighted, blighted,  
And forsaken,’ be it said  
By thy victims,  
‘ And thy children beg their bread ! ’

“Nay : a richer malediction ! —  
Rather let this thing befall

236 CRY OF THE HOMELESS

In time's hurling and unfurling  
On the night when comes thy call ;  
That compassion dew thy pillow  
And bedrench thy senses all  
For thy victims,  
Till death dark thee with his pall."

*August 1915.*

## BEFORE MARCHING AND AFTER

*(In Memoriam F. W. G.)*

ORION swung southward aslant  
Where the starved Egdon pine-trees had  
    thinned,  
The Pleiads aloft seemed to pant  
With the heather that twitched in the  
    wind ;  
But he looked on indifferent to sights such as  
    these,  
Unswayed by love, friendship, home joy or  
    home sorrow,  
And wondered to what he would march on  
    the morrow.

The crazed household - clock with its  
    whirr  
Rang midnight within as he stood,  
He heard the low sighing of her  
Who had striven from his birth for his  
    good ;

238    MARCHING AND AFTER

But he still only asked the spring starlight,  
the breeze,  
What great thing or small thing his history  
would borrow  
From that Game with Death he would play  
on the morrow.

When the heath wore the robe of late  
summer,  
And the fuchsia-bells, hot in the sun,  
Hung red by the door, a quick comer  
Brought tidings that marching was done  
For him who had joined in that game over-  
seas  
Where Death stood to win, though his name  
was to borrow  
A brightness therefrom not to fade on the  
morrow.

*September 1915.*

## “OFTEN WHEN WARRING”

OFTEN when warring for he wist not what,  
An enemy-soldier, passing by one weak,  
Has tendered water, wiped the burning cheek,  
And cooled the lips so black and clammed  
and hot ;

Then gone his way, and maybe quite forgot  
The deed of grace amid the roar and reek ;  
Yet larger vision than loud arms bespeak  
He there has reached, although he has known  
it not.

For natural mindsight, triumphing in the act  
Over the throes of artificial rage,  
Has thuswise muffled victory's peal of pride,  
Rended to ribands policy's specious page  
That deals but with evasion, code, and pact,  
And war's apology wholly stultified.

1915.

## THEN AND NOW

WHEN battles were fought  
With a chivalrous sense of Should and Ought,  
In spirit men said,  
“End we quick or dead,  
Honour is some reward !  
Let us fight fair—for our own best or worst ;  
So, Gentlemen of the Guard,  
Fire first ! ”

In the open they stood,  
Man to man in his knightlihood :  
They would not deign  
To profit by a stain  
On the honourable rules,  
Knowing that practise perfidy no man durst  
Who in the heroic schools  
Was nurst.

But now, behold, what  
Is warfare wherein honour is not !  
Rama laments  
Its dead innocents :

Herod breathes : "Sly slaughter  
 Shall rule! Let us, by modes once called  
                   accurst,  
 Overhead, under water,  
           Stab first."

1915.



## A CALL TO NATIONAL SERVICE

UP and be doing, all who have a hand  
To lift, a back to bend. It must not be  
In times like these that vaguely linger we  
To air our vaunts and hopes; and leave our  
land

Untended as a wild of weeds and sand.  
—Say, then, “I come!” and go, O women  
and men  
Of palace, ploughshare, easel, counter, pen;  
That scareless, scathless, England still may  
stand.

Would years but let me stir as once I stirred  
At many a dawn to take the forward track,  
And with a stride plunged on to enterprize,

I now would speed like yester wind that  
whirled  
Through yielding pines; and serve with  
never a slack,  
So loud for promptness all around outcries!

*March 1917.*

## THE DEAD AND THE LIVING ONE

THE dead woman lay in her first night's  
grave,  
And twilight fell from the clouds' concave,  
And those she had asked to forgive forgave.

The woman passing came to a pause  
By the heaped white shapes of wreath and  
cross,  
And looked upon where the other was.

And as she mused there thus spoke she :  
" Never your countenance did I see,  
But you've been a good good friend to me ! "

Rose a plaintive voice from the sod below :  
" O woman whose accents I do not know,  
What is it that makes you approve me so ? "

" O dead one, ere my soldier went,  
I heard him saying, with warm intent,  
To his friend, when won by your blandishment :

244 THE DEAD AND THE LIVING

“ ‘ I would change for that lass here and now !  
And if I return I may break my vow  
To my present Love, and contrive somehow

“ ‘ To call my own this new-found pearl,  
Whose eyes have the light, whose lips the  
curl,  
I always have looked for in a girl ! ’

“ — And this is why that by ceasing to be —  
Though never your countenance did I see— •  
You prove you a good good friend to me ;

“ And I pray each hour for your soul’s repose  
In gratitude for your joining those  
No lover will clasp when his campaigns close.”

Away she turned, when arose to her eye  
A martial phantom of gory dye,  
That said, with a thin and far-off sigh :

“ O sweetheart, neither shall I clasp you,  
For the foe this day has pierced me through,  
And sent me to where she is. Adieu !—

“ And forget not when the night-wind’s  
whine  
Calls over this turf where her limbs recline,  
That it travels on to lament by mine.”

THE DEAD AND THE LIVING 245

There was a cry by the white-flowered mound,  
There was a laugh from underground,  
There was a deeper gloom around.

1915.

## A NEW YEAR'S EVE IN WAR TIME

### I

PHANTASMAL fears,  
And the flap of the flame,  
And the throb of the clock,  
And a loosened slate,  
And the blind night's drone,  
Which tiredly the spectral pines intone !

### II

And the blood in my ears  
Strumming always the same,  
And the gable-cock  
With its fitful grate,  
And myself, alone.

### III

The twelfth hour nears  
Hand-hid, as in shame ;  
I undo the lock,  
And listen, and wait  
For the Young Unknown.

IV

In the dark there careers—  
As if Death astride came  
To numb all with his knock—  
A horse at mad rate  
Over rut and stone.

V

No figure appears,  
No call of my name,  
No sound but "Tic-toc"  
Without check. Past the gate  
It clatters—is gone.

VI

What rider it bears  
There is none to proclaim ;  
And the Old Year has struck,  
And, scarce animate,  
The New makes moan.

VII

Maybe that "More Tears!—  
More Famine and Flame—  
More Severance and Shock!"  
Is the order from Fate  
That the Rider speeds on  
To pale Europe ; and tiredly the pines intone.

## “I MET A MAN”

I MET a man when night was nigh,  
Who said, with shining face and eye  
Like Moses' after Sinai:—

“I have seen the Moulder of Monarchies,  
Realms, peoples, plains and hills,  
Sitting upon the sunlit seas!—  
And, as He sat, soliloquies  
Fell from Him like an antiphonic breeze  
That pricks the waves to thrills.

“Meseemed that of the maimed and dead  
Mown down upon the globe,—  
Their plenteous blooms of promise shed  
Ere fruiting-time—His words were said,  
Sitting against the western web of red  
Wrapt in His crimson robe.

“And I could catch them now and then :  
—‘Why let these gambling clans  
Of human Cockers, pit liege men  
From mart and city, dale and glen,  
In death-mains, but to swell and swell again  
Their swollen All-Empyrean plans,

" ' When a mere nod (if my malign  
 Compeer but passive keep)  
 Would mend that old mistake of mine  
 I made with Saul, and ever consign  
 All Lords of War whose sanctuaries enshrine  
 Liberticide, to sleep ?

" ' With violence the lands are spread  
 Even as in Israel's day,  
 And it repenteth me I bred  
 Chartered armipotents lust-led  
 To feuds. . . . Yea, grieves my heart, as  
 then I said,  
 To see their evil way !'

—" The utterance grew, and flapped like  
 flame,  
 And further speech I feared ;  
 But no Celestial tongued acclaim,  
 And no huzzas from earthlings came,  
 And the heavens mutely masked as 'twere in  
 shame  
 Till daylight disappeared."

Thus ended he as night rode high- -  
 The man of shining face and eye,  
 Like Moses' after Sinai.



“I LOOKED UP FROM MY  
WRITING ”

I LOOKED up from my writing,  
And gave a start to see,  
As if rapt in my inditing,  
The moon's full gaze on me.

Her meditative misty head  
Was spectral in its air,  
And I involuntarily said,  
“ What are you doing there ? ”

“ Oh, I've been scanning pond and hole  
And waterway hereabout  
For the body of one with a sunken soul  
Who has put his life-light out.

“ Did you hear his frenzied tattle ?  
It was sorrow for his son  
Who is slain in brutish battle,  
Though he has injured none.

“And now I am curious to look  
Into the blinkered mind  
Of one who wants to write a book  
In a world of such a kind.”

Her temper overwrought me,  
And I edged to shun her view,  
For I felt assured she thought me  
One who should drown him too.



# **FINALE**



## THE COMING OF THE END

How it came to an end !  
The meeting afar from the crowd,  
And the love-looks and laughters unpenned,  
The parting when much was avowed,  
How it came to an end !

It came to an end ;  
Yes, the outgazing over the stream,  
With the sun on each serpentine bend,  
Or, later, the luring moon-gleam ;  
It came to an end.

It came to an end,  
The housebuilding, furnishing, planting,  
As if there were ages to spend  
In welcoming, feasting, and jaunting ;  
It came to an end.

It came to an end,  
That journey of one day a week :  
(" It always goes on," said a friend,  
" Just the same in bright weathers or bleak ;")  
But it came to an end.

256 THE COMING OF THE END

“ *How* will come to an end  
This orbit so smoothly begun,  
Unless some convulsion attend ? ”  
I often said. “ What will be done  
When it comes to an end ? ”

Well, it came to an end  
Quite silently—stopped without jerk ;  
Better close no prevision could lend ;  
Working out as One planned it should work  
Ere it came to an end.

## AFTERWARDS

WHEN the Present has latched its postern  
behind my tremulous stay,  
And the May month flaps its glad green  
leaves like wings,  
Delicate-filmed as new-spun silk, will the  
neighbours say,  
“He was a man who used to notice such  
things” ?

If it be in the dusk when, like an eyelid's  
soundless blink,  
The dewfall-hawk comes crossing the  
shades to alight  
Upon the wind-warped upland thorn, a gazer  
may think,  
“To him this must have been a familiar  
sight.”

If I pass during some nocturnal blackness,  
mothy and warm,  
When the hedgehog travels furtively over  
the lawn,



One may say, "He strove that such innocent  
creatures should come to no harm,  
But he could do little for them ; and now  
he is gone " ?

If, when hearing that I have been stilled at  
last, they stand at the door,  
Watching the full-starred heavens that  
winter sees,  
Will this thought rise on those who will meet  
my face no more,  
"He was one who had an eye for such  
mysteries " ?

And will any say when my bell of quittance  
is heard in the gloom,  
And a crossing breeze cuts a pause in its  
outrollings,  
Till they rise again, as they were a new bell's  
boom,  
"He hears it not now, but used to notice  
such things " ?

THE END

